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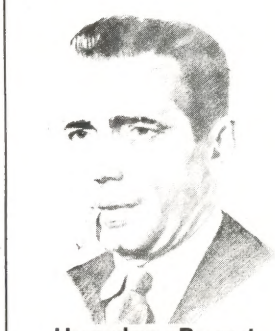
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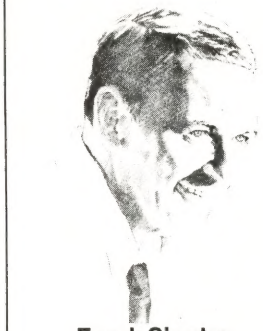
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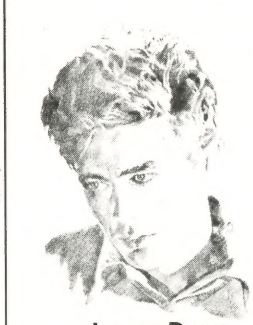
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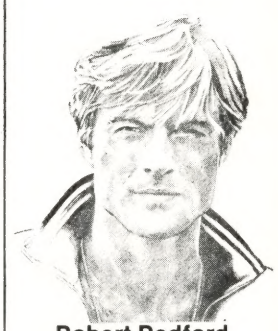
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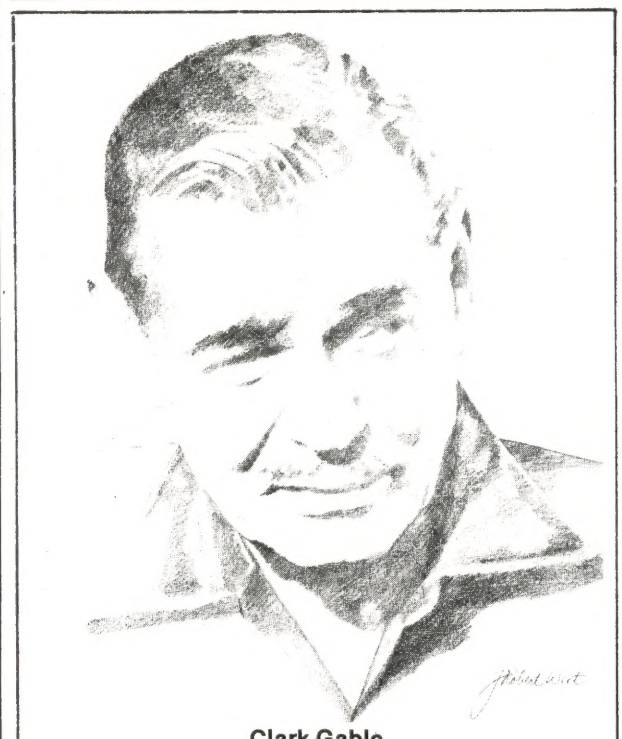
Charlie Chaplin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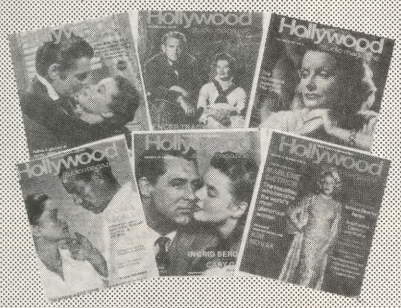
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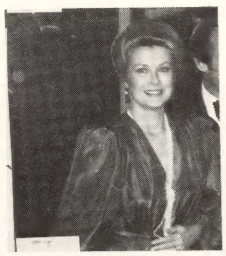

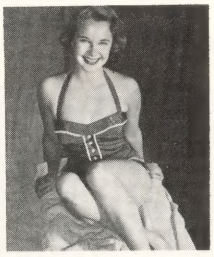

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ON THE COVER:
Taciturn, twangy Henry Fonda and his controversial, cause-oriented daughter, Jane. *(Exclusive photo for HSM by Yani Begakis)*

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BOGIE & BACALL
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50 years of fighting, dreaming & working
Fate of the Warner Bros. Actresses
The whole world loves Shirley Temple
ANN SHERIDAN
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STRANGE WORLDS
New $4.5 million "Star Trek-The Mo
STAR WAR SEQUEL "The Empire Strikes Back"
METEOR THE NEW FILM THRILLER
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More Stars Than There Are In Heaven
The MGM Stars — where they are today
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ANN MILLER—"When I danced with Fred Astaire"
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KEYHOLE PORTRAITS—Maurice Chevalier & Dick Powell
MUSICAL GEMS—Historic Theatre Renaissance

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The Hausfrau who became the world's most glamorous woman
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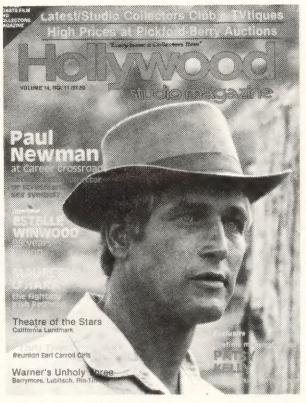

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HOLLYWOOD STUDIO MAGAZINE
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LETTERS

Wants feature on Mamie Van Doren

I have been a devoted fan of Mamie Van Doren since the 1950's. Why won't she make a movie comeback? Would you please publish an article about her.

Rolf Haugom
Key Largo, FL

P.S. I wrote this on behalf of my handicapped son. He is really interested in Mamie Van Doren and we subscribe to your magazine.

A "Life-time" subscriber writes

I have been wanting to write your magazine for some time now, so here goes.

Hollywood Studio Magazine is the greatest of all magazines who have anything to do with Hollywood, the movies and the stars. Being a movie buff from aaaaa-way back, through the years I have been a subscriber to a good many of magazines pertaining to movie material and I know there has yet one to be published to compare to yours. I can't wait for the next one to be delivered to my home. Your articles are very interesting, the photos and the beautiful colored covers are just as you say, "Every Issue a Collector's Item". I think your new article on collectors is great. It's always interesting to hear about ones collection. Keep up the good work. I will remain a subscriber as long as I'm around.

George Turek
Westchester, ILL

A note from Exotic Dancers Assn.

Just to tell you how much I enjoy your magazine and its format! My pen pal sends it to me from Akron, Ohio! I was really pleased to see you present all of my **Stripper friends,** that are members of E.D.L., and that have worked in films and have been in Burlesque!

If your interested in running my photo of them, let me know! Keep up the good work. Warmest regards!

Jeanne Lee, President E.D.L.
Exotic Dancers, League

Star Request

In a future issue could you print stories and photos (their best) of some (all) of the following: The Fantastic Betty Hutton and these greats: Dolores Gray, Ann Blyth, and Jane Russell. Also, I would appreciate hearing from anyone who knows what these great ladies are doing now and where they can be contacted.

Vincent Santangelo
Elmont, NY

Just a note to tell you how much I enjoy your magazine. I probably receive almost every movie buff publication there is. They all have certain good points. Some are very technical, others feature silent films. BUT — *you cater to everyone.* Especially enjoyed your MGM issue and the recent article on Jeanne Crain, who is a friend of mine. Keep up the fine work — enclose my renewal and a copy for free classified ad.

Marvin Teske
Casseberry, FL

Information from Lillian Spencer

I enjoyed your pictures of Deanna Durbin and article. There was a time when I thought the world of her—she was 18 and I was 9. But most of my life I specialized in Gene Autry.

Page 36 of one issue of Hollywood Studio Magazine you mention that Maxine Andrews is estranged from Patti. This marks the second time I've read something on Maxine. First, I believe an article in the Valley Times, where she is talking as tho Patti were alive. Is she not facing facts that Patti is dead or has no one told her? Sometime back at least 2½ years ago I was out at Forest Lawn—Hollywood Hills systematically reading the graves as I was looking for **Smiley Burnette's,** as Forest Lawn won't tell you. **Patti Andrew's** grave is in a lawn near an old character actor's grave—the fellow who played Lt. Tragg on Perry Mason. **Stan Laurel's** is in a wall near some wide stairs—all outside. I also seem to recall that when Patti died the L.A. Times had her picture near the bottom of one of their front sections. It said heart attack. I have such a busy life, I can't keep filed up. So I don't have a date. This rather bugs me, but so much comes up and I don't think to call the newspaper's library and have them look up the date. Maybe it's a big secret around Hollywood and people are protecting Maxine's belief and publicity. If you find out it's being brushed up to protect Maxine. I'll hush up. But if she doesn't know maybe she should be told.

Lillian G. Spencer
Los Angeles, Calif.

Wants to join Judy Garland Fan Club

I have read many publications pertaining to Hollywood and the stars. But your magazine is *by far the best,* leaning heavily towards the stars of the 30's and 40's, who are vastly superior to today's breed.

I am a big fan of Judy Garland, and so would greatly appreciate your running more articles, features, etc., on her. Would you know how I could get in contact with the official Garland fan club? I know it exists, but I haven't been able to learn where to write to. If you do know, I'd be eternally grateful if you'd tell me how to get in touch. Thank you. And keep up the great work!

Sined Relsseg
Phoenix, Arizona

Gary Cooper Collector writes

Having recently received my issue of Hollywood Studio with that outstanding cover of the never-to-be-forgotten Gary Cooper. Have to write you that I have one of the largest collections of memorabilia on Mr. Cooper you can imagine. How I devoured the articles on him by Teete Carle, Lisa Mitchell and the Keyhole Portrait by Harriet Parsons. Everything was A-1 super and I bow to your expertise as Editor of this fine publication which is the *BEST* of any of its kind in the country!

Would love to see a nice color cover of Norma Shearer on a future issue with accompanying articles — also Myrna Loy, Lois Wilson or Clara Bow. Very best regards.

L. Allan Smith
Hollywood, CA

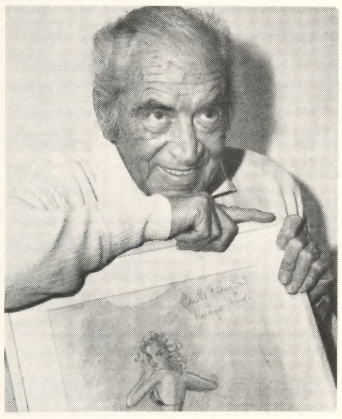
MOVIEREEL

ACADEMY RECEIVES AUTOGRAPHED COPY OF "GONE WITH THE WIND"

A unique autographed copy of "Gone With The Wind" has been presented to the Margaret Herrick Library of the Academy of Motion Picture Arts and Sciences by Raymond A. Klune, who was production manager on the film version of the famous novel. Library Administrator Terry Roach said the book is signed by David O. Selznick, Victor Fleming and 25 members of the cast including Clark Gable, Vivien Leigh, Leslie Howard and Olivia De Havilland.

LE MAIRE COSTUME DESIGN EXHIBIT

Charles LeMaire's exhibition, "Costume Designs for Stage and Film, 1919 to 1961," opens Tuesday, Sept. 1 at Circle Gallery, 653 N. La Cienega Blvd. (Los Angeles). The show continues through Saturday, Sept. 26. LeMaire, a Palm Springs resident, will attend the opening, 7-9 p.m.



Recognized as one of the country's foremost costume designers, LeMaire began his career in New York in 1919. Among the many shows he designed for were "Ziegfeld's Follies," "George White's Scandals" and "Earl Carroll's Vanities." He created costumes for scores of Broadway musicals, including "New Moon," "Blackbirds," "Rio Rita," "Strike Up The Band," "Fine and Dandy," "If Thee I Sing" and "Cocoanuts." There will be over 200 exhibits spanning four decades.

Kay Johnson and Reginald Denny in Cecil B. De Mille's "Madame Satan" (1930). It is one of the films being shown in celebration of the 100th anniversary of De Mille's birth with a festival at the Los Angeles County Museum of Art through September 30. This marks the first U.S. retrospective of De Mille's prolific career.

YOU CAN'T SAY THAT ABOUT MY SISTER!

Peter Fonda did not like the cardboard sign he saw at Stapleton International Airport in Denver. The sign, posted by a pro-nuclear group, read:

"Feed **Jane Fonda** to the Whales."

Fonda, star of "Easy Rider" and "Fighting Mad," got mad enough to fight when he saw the words about his sister. The 42-year-old actor whipped out a knife and cut the sign into *nasty little pieces!* He was promptly cited for misdemeanor destruction of private property by Denver police, and released without bail.

FILM CLIPS

Milton Berle said he mourns the loss of live television. "The comic today has no audience to compete with, nobody to hone his performance against," said Uncle Miltie. Berle, who was celebrating his 73rd birthday and **68th year** in show business by performing at a Dallas dinner theater, added: "I watch shows and hear the laugh machine and know that a live audience wouldn't laugh. It has lost its spontaneity. That hurts the comics and the writers and ultimately the entire field." When will he retire: "Retire? Retire to what?" he asked . . . **Jane Fonda** and her family arrived in Maseru, Lesotho, to a VIP welcome in the former British protectorate surrounded by South African territory to meet with Prime Minister Leabua Jonathan. Fonda, her husband, **Tom Hayden**, and their two children arrived earlier in Johannesburg to speak at the invitation of university students but they

Continued next page

ASC TO FUND SPECIAL ACADEMY ARTISTS

A special grant from the **American Society of Cinematographers** has been made to the Academy of Motion Picture Arts and Sciences to be used for sending directors of photography to college campuses as part of the Academy's Visiting Artists Program, it was announced by ASC President William A. Fraker and Robert E. Wise, chairman of the Academy's Scholarships and Grants Committee.

Cinematographers who have traveled as Visiting Artists for the Academy in the past are James Wong Howe, Linwood Dunn, Lee Garmes, Peter Gibbons, Ronald Neame, Ernest Laszlo, Alfred Keller and John Dykstra.

The program is coordinated for the Academy by Elaine Richard. One-hundred directors, writers, actors, cinematographers, editors, public relations executives, producers, executives, agents, art directors, music editors, composers and sound technicians have visited 41 educational institutions since the program began in 1970.

★ ★ ★

Who Was Where — Gigi and Clint Walker, Shields & Yarnell, Gene Jones of Walt Disney Studios, John Schneider of TV's "Dukes of Hazzard" among the diners at Cafe De La Paix, on Ventura Blvd. in Tarzana.

Did you know . . . . .

The highest **night-club fee** in history was $100,000 collected by **Liza Minnelli** (born March 12, 1946) for the New Years live show at the Colonie Hill Club, Long Island, New York on Jan. 1, 1975. Patrons paid $1.50 a seat.

The late Tyrone Power's widow, former French actress Annabella, saw herself in *Napoloean*, for the first time in 50 years when the Gance classic played London. Power and Annabella co-starred in *Suez*. (1938).

WALDO SALT TO PRESENT ACADEMY WRITING LECTURE

Waldo Salt, winner of two Academy Awards, for "Midnight Cowboy" and "Coming Home," has been set by Fay Kanin, president of the Academy of Motion Picture Arts and Sciences, to give the sixth annual Marvin Borowsky Lecture in Writing for the Screen.

The lecture will be held October 12 at the Academy's Samuel Goldwyn Theater. Salt's topic has not yet been set.

A Word to our Readers and Subscribers —

We are *forced* to raise our single copy price and subscription rates. All present subscriptions and renewals will be honored at the old rate for the second time in a six month period, our printing costs have been substantially increased, also mailing and postage costs. Therefore, as of Aug. 1, 1981 our single copy price will be $1.75 and US subscriptions $12 a year, 2 years, $22. Foreign subscriptions including Mexico and Canada, $15 a year, 2 years $28.

With ten issues published each year, Hollywood Studio Magazine even with the new prices, is less in cost than any comparative "special interest" film and Collectors publication. HSM readers write us regularly that we are *the best* movie and collectors magazine published as to quality and contents, for which we thank them.

We will always endeavor to merit your continued support.

FILM CLIPS

Continued

spent the night at the airport when they found that South Africa had turned down their visa applications. Fonda said in Maseru that she was disappointed she had not had the chance "to better understand the realities of South Africa" . . . **Bill Holden** and **Glenn Ford**, who rode the plains together 40 years ago for Columbia, teaming again in "Dime Novel Sunset" for Sherwin Tilton. Holden would play an over-the-hill lawman and Ford, a vintage bad guy. Holden suggested incorporating footage from "Texas," which he and Ford made for Columbia in 1941, as flashback sequences. In those days at Harry Cohn's lot, Holden was getting $50 a week . . . **Walter Matthau, Ann Margret** and **Dinah Manoff** will star in Neil Simon's "I Ought To Be In Pictures." The pic, Simon's first for Twentieth Century-Fox and also the first major creative deal made by Fox Prods. prexy Sherry Lansing after her appointment 18 months ago, is believed to be budgeted at around $11,000,000 and is due for release in March, 1982. . . **Gene Kelly** took his three children, Kerry, Timothy and Bridget, home to Pittsburgh to see his birthplace and visit his brother, Fred with whom he used to teach dancing . . . **Dustin Hoffman** will produce as well as star in "Tootise," which Hal Ashby will direct from Larry Gelbart's screenplay for Columbia Pictures. Pic will be Hoffman's first since winning an Oscar for "Kramer Vs. Kramer.". . . Comedian **Red Buttons** returns for his third engagement as featured entertainer aboard Princess Cruises' 'Pacific Princess' during a 7-day cruise to the Mexican Riviera departing Sept. 26,Acapulco . . . **Deborah Kerr** and writer-husband Peter Viertel in their Marbella summer retreat for a few months of leisurely Costa del Sol living . . . Recipients of the **1981 Kennedy Center** honors for achievement in the performing arts are **Helen Hayes, Cary Grant, Count Basie, Jerome Robbins** and **Rudolf Serkin.** Awards will be **presented at dinner, Dec. 5**

VETERAN DIRECTOR ALLAN DWAN TRIBUTE

Veteran Hollywood director Allan Dwan was the subject of a special salute given by the Academy of Motion Picture Arts and Sciences. The event was hosted by director (and Dwan biographer) Peter Bogdanovich, included conversation with Dwan, clips from such film classics as "Robin Hood", "Manhandled," "Suez" and "Sands of Iwo Jima", as well as the screening in its entirety of a rarely seen silent feature starring Douglas Fairbanks, Sr.

Dwan, whose career encompasses more than 400 films, began work in motion pictures in 1909 at the Essanay Studios in the East. When the American Film Company (also known as "Flying A") was formed by several Essanay Staff members in late 1910, Dwan joined them as a scenario editor at their headquarters in Chicago, and later at the company's main production unit in Arizona. Eventually the company moved to California, and Dwan directed over 250 films for American between 1911-1913. Dwan was subsequently responsible for several of the most enduring films starring Douglas Fairbanks, Sr., and Mary Pickford. He went on to work for virtually every Hollywood studio, including a long and fruitful association with 20th Century Fox — although what is perhaps the best remembered effort of his later career, "Sands of Iwo Jima", was done for Republic. Dwan continued to direct until the early 1960s, moving with ease from melodrama, to action adventure, to comedy and back. He is now 96.

★ ★ ★

Browsing through a local Bookshop, ran across an edition of **"The ABC's of Marlene Dietrich"**, a book published by Doubleday in 1961. From A to Z it's a gourmet delight . . . recipes so easy to folllow, a short cut to Cordon Bleu plus sage remarks from one of the great actresses and personalities of this era. Buy it, if you can find it.

Caricature of **Dolores Del Rio** by the young well-known caricaturist Harold Montiel from his one-man show at Chelsea, 8th Avenue, N.Y., N.Y. Other caricatures in the exhibit included Dietrich, Garbo, Swanson, Colbert, Loy, and Crawford, Bennett (Constance), Carroll (Nancy), and Hepburn (Katharine).

ROONEY FILES SUIT OVER TV RESIDUALS

Mickey Rooney filed a class-action suit against eight major studios in Federal court in N.Y. seeking TV residuals for films he and other stars appeared in before February, 1960.

In essence, Rooney is attacking the basic 1967 agreement that established 1960 as the cut off point between films that do earn resids and those that don't.

Rooney said the cutoff eliminated income to him from 150 pix out of 200 he's appeared in.

Actor said he has been *joined in the action* by Rock Hudson, Paul Newman, Glenn Ford, Lana Turner, Van Johnson, Dana Andrews, Jane Powell, Shelley Winters and Barbara Stanwyck, among others.

Defendants are Columbia, MGM, Paramount, RKO General, 20th Century-Fox, United Artists, Universal and Warner Bros.

MATINEE ANIMATION SERIES

The Academy of Motion Picture Arts and Sciences and the Academy Foundation announced the upcoming presentation of a series of public programs to focus on various aspects of the history of the American animated film. Coordinated by animation authority Charles Solo[illegible]

Continued on Page 40

MAN ABOUT TOWN
LEE GRAHAM ...

Republic reunion — **Pat Buttram, Vera Hruba Ralston** and **Gene Autry** at the Diamond Circle for the City of Hope "Last Great Hollywood Party — Part VI." (Photo by Yani Begakis)

Marlo Thomas and husband, **Phil Donahue** at benefit for St. Jude's hosted by Marlo's father, Danny Thomas. (Photo by Yani Begakis.)

Yippee! Wahoo!

The Diamond Circle for the City of Hope switched from formal attire to cowboy boots for "The Last Great Hollywood Party — Part VI." The rip snortin' affair was a tribute to the Hollywood Western, and pardner, we were back in the old corral. It took place at CBS Studio Center in Studio City which was the original Republic Studios where Westerns achieved their greatest popularity.

Party chairman Dale Olson called it "A nostalgic evening in a nostalgic setting." Truer words were never spoken.

Gene Autry (on the eve of his marriage to Jackie Ellam) reminisced about his days at Republic in the Thirties. Many movie suns have sunk into the purple sage since he was our pioneer singing cowboy. Gene's sidekick, Pat Buttram, was host and M.C. delivering his zingers with country boy style. The show was headed by Montie Montana doing his stunt riding and lasso tricks.

Monte Hale, one of the last singing cowboys developed by Republic, was Honorary Marshall; **Vera Hruba Ralston** was Honorary Deputy. For Vera it was a return home as she was "Queen" of the lot making all her 26 starring films at Republic where her husband of 8 years, Charles Alva, drove from their estate in Santa Barbara, then back again after the jamboree. Will Vera ever try for a comeback? "No, I'd rather spend my time tending avocado trees and painting — not pictures — but walls and furniture."

Virginia Mayo and I enjoyed our chuck wagon vittles at a table with Penny and Don DeFore and a solo **Guy Madison.** Guy, who has a memory like an elephant, recalled that we have been friends since 1948 (a year before he married Gail Russell) when he sold me his Mercury convertible. Mustached, gray and alarmingly thin, he lives alone in Yucapia, near Beaumont. Twice divorced, father of three daughters, Guy really made me feel old when he told me he just became a grandfather.

Other cowboys and cowgirls whooping it up were Chuck Connors, Sunset Carson, Iron Eyes Cody, Jimmy Wakely, Eddie Dean, Penny Edwards, Gene Harbin, Fay McKenzie (leading lady in Autry Westerns and Republic B's), Denver Pyle and silver-haired Charles Starrett who starred in a total of 115 Westerns (many of them "Durango Kids") here from Laguna with his wife of 53 years, Mary.

★★★

It was Hi-de-ho time once more as Harlem's Cotton Club was recreated at the Century Plaza for one memorable night honoring **Cab Calloway.** It was at the old Cotton Club that the sultan of scat made famous his "Minnie the Moocher" and it was there he became a big name in Jazz circles in the Thirties. Now 75, Calloway is mostly an off-duty Cab, but he was in great form doing his thing one more time.

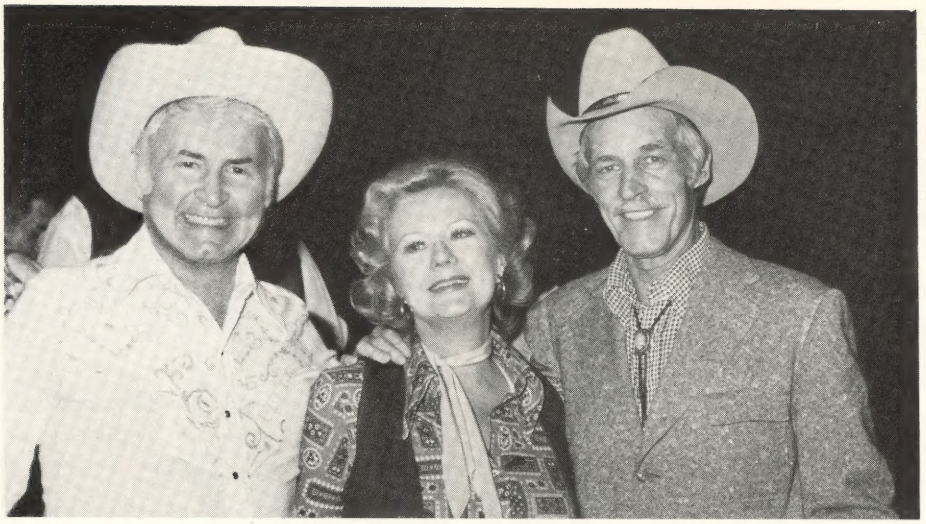
Preceding Calloway were such great performers as Ray Charles, Billy Daniels, Lola Falana, the Ink Spots, the Nicholas Brothers, Peaches & Herb, Ben Vereen and Slappy White. Even the original Cotton Club never jumped with so much entertainment in one night.

The evening benefitted St. Jude's Research Hospital which is practically the same institution as **Danny Thomas,** who, with his wife Rose Marie, hosted the black tie event. Naturally the Thomas children were on hand.

My dinner partner was **Martha Raye,** so you know we had laughs. Maggie, who just finished filming "Pippin" in Canada for pay TV, was off the next week for Atlanta to begin her tour with "4 Girls 4." The other "girls" are Rosemary Clooney, Kay Starr and Helen O'Connell.

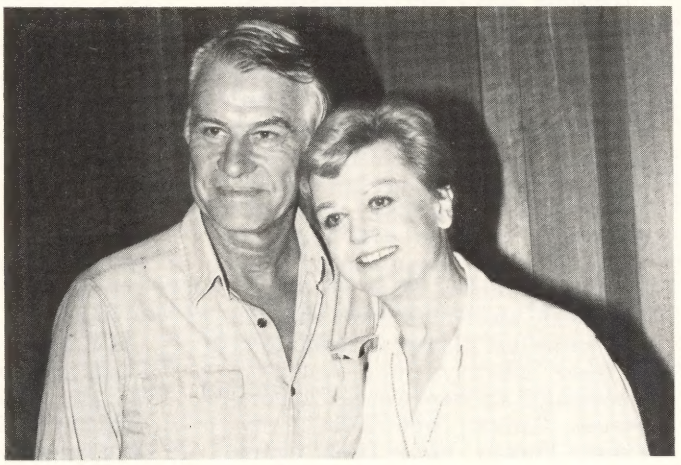
★★★

"S.O.B." is the name of the film. It would be hard to think of a more appropriate title considering the widely publicized name-calling, feudin' fussin' and fightin' between producer-director-writer Blake



Cowboy about Village **Lee Graham** with townsfolk **Virginia Mayo** and **Guy Madison** at "Last Great Hollywood Party" — Western-style at the old Republic Studio. (Photo by Frank Edwards)

William Holden, Julie Andrews and **Robert Preston** attend Malibu party following special screening of their co-starring "S.O.B." (Photo by Yani Begakis)



Angela Lansbury and husband, **Peter Shaw,** at breakfast get together a couple of days before she opened in "Sweeney Todd". (Photo by Yani Begakis)

Edwards and Paramount, which is distributing the film.

The brouhaha resulted from a press junket which Paramount was financing — until the studio decided it would be too expensive, citing such items Blake requested as $10,000 for flowers.

Sooo, it ended up with Edwards footing the bill for $200,000, going first class all the way. The real winners were the media representatives living it up.

The lavish weekend started with a special screening at the Malibu Cinema, followed by supper at La Scala West. The next day there was breakfast at the Beverly Hills Hotel and interviews with the stars at poolside cabanas.

Capping the festivities, a dinner dance was held in the Crystal Room of the Beverly Hills with host Edwards and the picture's stars floating about in their best promotional moods.

Julie Andrews off screen was every inch the fair lady, despite her change of image in "S.O.B." as the breastbaring movie star ("I have to show my boobies").

Shelley Winters and **William Holden** greeted each other like the casual acquaintances they're not. According to Shelley's autobiography she and Holden enjoyed Christmas Eve affairs, in which he loved to play "Father Christmas," for years. Insiders giggled as Holden was whirling about the dance floor with Loretta Swift when the band played (at Shelley's request?) "Jingle Bells."

Robert Preston, in from his Conn. home, kidded photographers taking pictures of him with Robert Webber, "I shouldn't pose with Webber, he isn't wearing a tie."

Richard Mulligan, who plays Edwards in the film (a respected movie-maker, popular with everyone until he comes up with a flop) was on hand for the compliments.

★★★

Either they loved it or hated it. There seemed to be no middle ground when "Sweeney Todd" opened at the music Center's Pavilion.

Certainly the musical thriller isn't everyone's piece of meat pie. There are those who object to all that blood spurting — even if it is in tempo. But first nighters agreed that the performance of **Angela Lansbury** was brilliant.

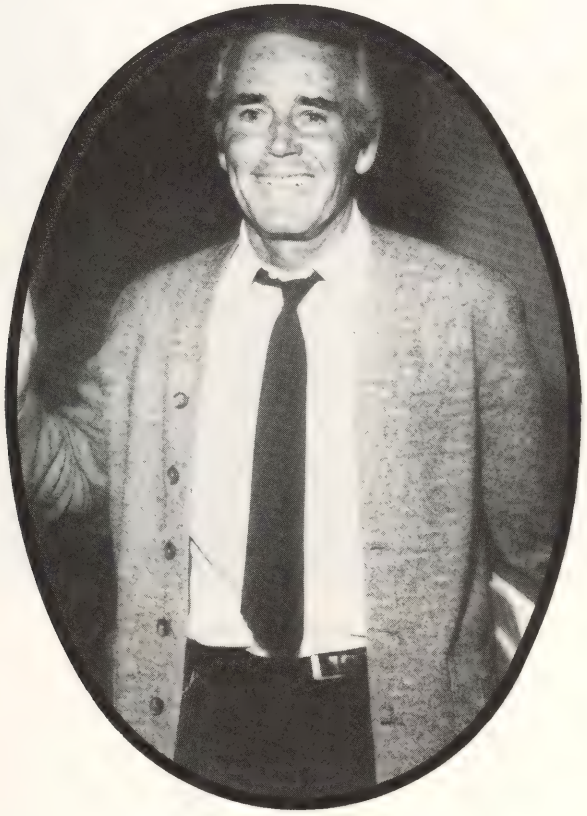
"I'm not tired," Angela told us at a breakfast a couple of days before the show opened. Obviously, she isn't because her energy is dazzling. When the show completes its run here, Angela fills a commitment as Agatha Christie's Miss Marple. She hopes the role works out better than it did in "Mirror Crack'd" in which her character fell by the wayside.

As for her film career, Angela laughs, "I was known as 'there goes what's her name' who accepted hand-me-down roles." But she kept working until she became "in demand for movies" and a Broadway superstar winning Tonys for "Mame," "Dear World," "Gypsy" and, of course, "Sweeney Todd."

★★★

Ann Miller winged in from "Sugar Babies" on Broadway (her understudy went on) on a sad mission. After a long illness, her 89-year-old mother, Clara Miller, died. Ann was escorted to the service by the second of her three husbands, Texan Bill Moss.

The Fabulous Fondas



Henry and his out-spoken daughter

On stage last year as **"The Oldest Living Graduate."**

Jane in her latest, and 34th film, **"Rollover"** opposite **Kris Kristofferson.** It will be released in December.

HENRY FONDA

He has no time for 'Oscar'

By Bill Kelly

John Wayne once said, "Hank Fonda will probably never get an Academy Award. He makes it look too damn easy."

He's the arrogant officer of "Fort Apache," a victim of injustice in "Jesse James," and a future president in "Young Mr. Lincoln." In "My Darling Clementine," he was the most believable of all the Wyatt Earps to ever grace the screen.

Outside the Westerns, Henry Fonda fufilled his function as a victim of happenings in "Grapes of Wrath." And of course, there was "Mister Roberts," the successful Broadway play brought to Hollywood. He's especially proud of "Twelve Angry Men," which he produced.

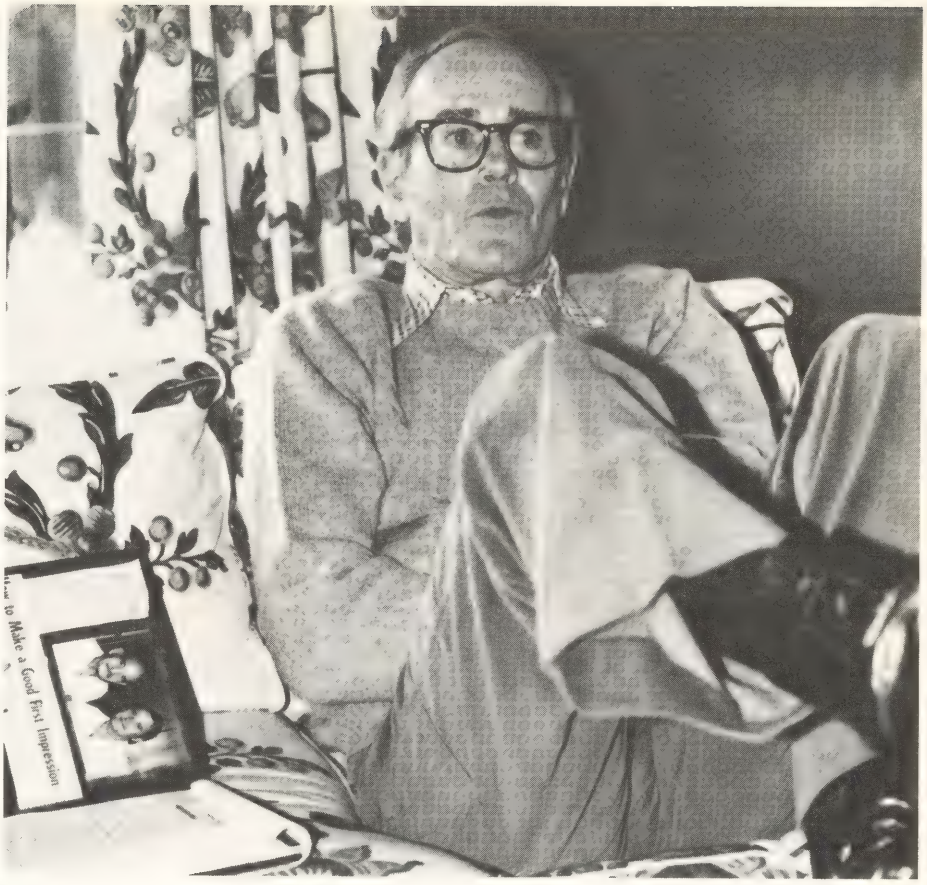
Fonda was born May 16, 1905 in Grand Island, Neb., and was raised in Omaha. His dad owned W.D. Fonda Printing Company, and all through high school Henry worked after school as a printer's devil. A discouraged journalism major, Fonda was a prop man, "go-for" and scenic designer before his big break with "Farmer Takes A Wife." Asked if he ever invisioned his success in the theater, Fonda says, "Not in my wildest dreams."

Fonda, who has seen only "about 20 of my 98 films, says "Warlock" was one of the best Westerns he ever made, although he had to be talked into it by Richard Widmark and Tony Quinn. "I wasn't sorry, because we had a wonderful time."

From his colonial-style Bel Air mansion on the outskirts of Los Angeles, Fonda says his four greatest loves are his wife, Shirlee, his children, Peter and Jane, his garden and the theater.

"My garden is my escape from the world," he says. "It's more than a hobby with me — it's part of me. If something is bothering me, I just go out into my garden and start puttering with my flowers."

Why doesn't Fonda retire and take it easy. "Retire from what? Work? . . . It's not work, it's fun. I have to be aware that it's not the same for my wife, Shirlee. She has to live my life. You don't go to bed until 2 o'clock a.m. and you get up at ten or eleven. have lunch at four o'clock and nap for an hour or so before you go to the theater. It's not easy on the wife, but for me . . it's fun, holiday time."



Henry Fonda in a recent interview with writer Bill Kelly.

Fonda enjoys the stage more than movies. "in films, an assistant director calls and says, "Mr. Fonda, we're gonna start on Monday on Stage 11 with scenes 48 and 49. So you learn those scenes, which is never more than three pages of script. The scene is nothing more than sometimes 20 seconds. A three-minute scene is a big deal. Before lunch you've done that scene, it's gone to the laboratory and that was your performance, you never do it again. You do scenes out of continuity, out of context, for five to 15 weeks.

"So if they liked it afterwards, you are happy that they liked it, but you never did play that part from beginning to end, and never felt you created it. That's basically the reason why I love the theater. That's really where you get a chance to build a performance and do it again and again. I did 'Mister Roberts' for four years, consecutively, three years in New York and a year on tour. Opening night of 'Mister Roberts' was probably the most exciting night of my entire life. Four years later when we closed in Los Angeles, it was better."

Most Hollywood stars have written books on their lives, but Fonda says he's not interested.

"Recently when I was in New York, I had a meeting with one of the top editors of a publishing company who has persuaded me to at least try. Thinking about it, I don't know when I would do it, because I haven't got time to do it. I've got important things — important to me, like tending my garden and painting."

Did Henry push his children, Jane and Peter, into entertainment?

"No way! Nor did I discourage them. Although I was the first in the family to ever try the theater, by the time the kids were old enough to decide for themselves, I'd learned enough to know that you should let them make up their own minds. Also, I was aware of what heartbreak and tragedy can be if you don't make it.

"Now it's bad enough to be a failure, but if your old man or your mother was successful, then it's rougher. But I didn't have to hold my breath too long because they were both successful right away. In the early days they didn't ask for advice, but now we're contemporaries. I'm not the old man with two kids, we're all three of us actors."

Shirley and Hank Fonda.

When the final curtain comes down, how does Henry Fonda want to be r e m e m b e r e d ?

"I've been an actor for 55 years. If I was a good actor, if I gave people pleasure, I would like to think they would remember me that way. What else? I'm not a good citizen, because I haven't been a citizen in the sense that Jane has, getting involved."

Fonda says he doesn't think actors should be in competition.

"I have never gone to an Academy Award," he said. "That's the reason I got out of the country, rather than be embarrassed when I was nominated for 'Grapes of Wrath.'

"I wouldn't write a letter like, ah — somebody did, or make a big deal of turning it down, or send somebody else to accept it with a message from God. I don't believe in that, but I don't believe in Awards either.

"I think it's the wrong attitude for actors. How in the world can you pick Woody Allen at his best, Marlon Brando at his best, Jack Lemmon at his best, George C. Scott at his best — whoever, 'those are the four, but he was the best!' You can't compare Brando in any performance with a Woody Allen performance. They were both great in their own way. Aside from the fact I don't think it's healthy, it's embarrassingly political. You pick up a trade paper that's packed with these $1,000 ads to remind you that so-and-so was outstanding. They spend hundreds of thousands of dollars to win . . . you can't blame them, because it's worth another million at the box office if they win. You asked me, and I told you. I don't believe in awards — period."

Henry is now making a movie with Katharine Hepburn called, "On Golden Pond," in which he will appear for the first time with his daughter, Jane. The story is about an elderly couple and was set on Lake Squam in New Hampshire. Part of the story is that Henry had been trying all his summers, coming to this summer cottage to catch this big fish. He knew there was a "Monster" in this lake. He even gave it a name, "Walter". But when the movie company couldn't find such a big mouth bass in the lake they changed the entire script of the movie to make the fish a trout.

"I'd go out fishing on the lake everynight after work, with my son-in-law, Tom Hayden — who is the best fisherman I ever saw," Fonda said. "One night we were just sitting there — I was baiting an extra hook, and Tom's rod almost got yanked out of the boat. BANG! He was right under the boat in about 4 feet of water, totally opposite of where you

"Welcome to Hard Times" MGM's dramatic tale of survival set in the old West starred **Henry Fonda.** In photo, **John Anderson** and **Paul Fix.**

In 'Firecreek' **Henry Fonda,** a free booting outlaw backed up by **Gary Lockwood** and **Jack Elam** shoots it out with farmer-sheriff, **James Stewart**-1968.

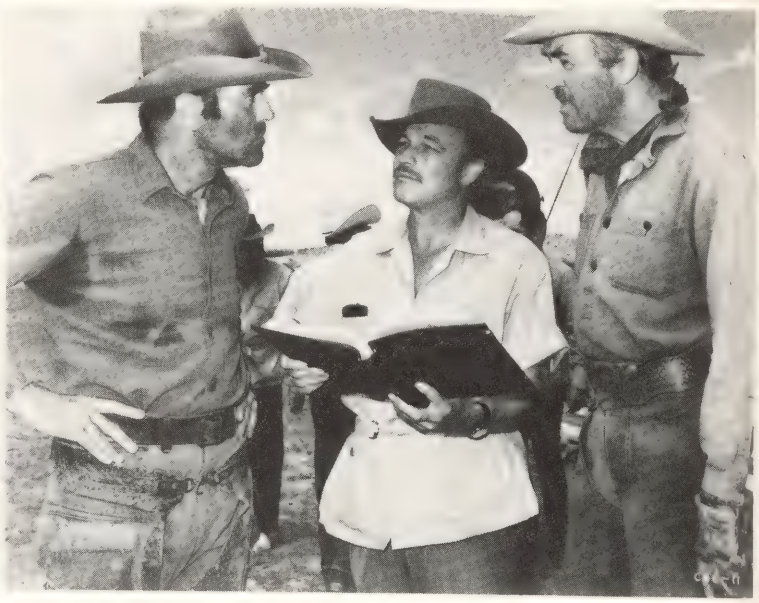
Film clips

Opposite **Elizabeth Taylor** in **"Ash Wednesday"** (1973).

Henry Fonda in **"Grapes of Wrath"** made in 1940. John Ford directed. A 20th Century Fox production.

were suppose to find a big bass. I started screaming, 'It's Walter' It's Walter'. It was the fish they said they couldn't find in the lake. We hauled him into the boat. I really got excited because in the film, they decided to put him back, so Tom and I put him back. I guess that was the most exciting thing I've ever come across in all my years of fishing." ★

With **Claudette Colbert** in **"Drums Along the Mohawk"** (1939).



Gene Kelly, director of 'Cheyenne Social Club' (center) with **Henry Fonda** and **Jimmy Stewart** — on location.

Jane Fonda, Superwoman

In 1971 **Jane** became the first of her acting family to be Oscared. In accepting for **"Klute"** she separated her professional life from her political life with "There is a great deal to say, but I'm not going to say it." (feature).

By George Haddad-Gracia

Jane Fonda was a star in her first film — due, of course, to both her family name and her wholesome but sexy good looks. But few moviegoers recall that her first outing, "Tall Story" with Tony Perkins, was released in 1960. 1981 marks Jane's 21st year of film acting, and not only has her ability and her image matured, but she's widely called the best American actress of her generation, the Kate Hepburn of the 80s and, as one critic prophesied back in the 60s, the Sarah Bernhardt of 90s.

1981 is another winning year for this splendid actress, whose career seemed over for good, back in the early 70s, due to her then-controversial anti-war activities. She's now the top box office actress (her chief rival, Streisand, only makes one film every two or three years), and her last film, "Nine To Five" (produced by her own company), became her biggest hit ever, surpassing her "China Syndrome" (also done for her own company, IPC—originally standing for Indochina Peace Campaign, now standing for International Pictures Corp.).

But her 33rd film is the most meaningful she's ever made, mainly for two reasons. It co-stars her with her favorite actor, Henry Fonda, who plays her father, a man in his mid-70s (Hank is 76) who knows death is knocking at his door. Playing Jane's mother—a New England character in her early 70s—is Katharine Hepburn, 71. And Jane, who is 43, plays a 42-year-old, who remarries (actor Dabney Coleman, who played the odious "Nine To Five" boss!) and leaves her overactive son to share a summer on Golden Pond with his grandparents. The film is "On Golden Pond," a Broadway vehicle that offers the best senior citizen roles in years, and has played several American cities (including Chicago, starring Janet Gaynor, the first Best Actress Oscar-winner).

Between them, Jane and Kate have five Oscars, and as of the 1981 Oscar ceremonies, Henry Fonda has an honorary award—and he's virtually guaranteed a "Golden Pond" Oscar nomination, with the juiciest part of the stellar trio. "It was absolutely wonderful working with those two . . . giants," glows Jane, who's overawed at the mention of her co-stars. "They're monuments, they're just about the most admirable people I've ever met or known." Jane did not know her mother well, for her parents divorced when she was little, and her socialite mother's sad history ended in suicide; the young Fondas (Jane and Peter) were reared primarily by their grandparents, and were joined much later by an adopted daughter, Amy. Hank eventually married five times, and much of the children's lives were spent in boarding schools.

"I was a secretary for a short while," recalls Jane with a grin. "I didn't then know that someday I'd be able to act, but thank goodness, because that's all I'm really good at!"

The teen appeared in a few plays with her dad, in regional theatre (including his native Nebraska), but not until she was praised by Lee Strasberg and enrolled in the Actor's Studio did Jane decide to commit herself to acting.

After her first film, she took a few years off from movies to improve her craft, and appeared in four Broadway plays, none of them big hits. She made a big impression in her second film, playing a blowsy role in the "adult" "Walk On The Wild Side." Then came comedies and French films and unsuccessful heavy dramas. She eventually married French director Roger Vadim, who would have made her an American Bardot (and nearly succeeded, in "Barbarella"), but after the birth of her first child, Vanessa, she left her husband and began her search for "myself. I went to India, a very spiritual, isolated place, and for the first time, I began to read about the outside world, including politics . . . I was never the same smug, pampered person, after that."

Along with the big change came Jane's first truly worthwhile role, and her first Oscar nomination, for the landmark "They Shoot Horses, Don't They?" It was followed by "Klute," which won her her first Academy Award, but suddenly, she began doing fewer films—due to her heavy politiking schedule around the world—and films that weren't up to her new standards—because she was being offered inferior material and was eventually, unofficially blacklisted, after her incognito trip to Hanoi, which was covered conspicuously by the world media.

"I thought perhaps I'd never work again, but I wasn't too scared," she

Her career hadn't gotten off the ground when Jane did this ad.

With John Phillip in 'Barbarella- -1968.

She had only begun to find her own brilliance in "Walk on the Wild Side" (1962).

notes, serious again. "I was prepared to be a housewife and mother and part-time activist. I like being at home, I love family life, and after I married Tom (Hayden) and we had our son Troy, I was busier, at home, than I'd ever been, and very happy—as I'd never been happy growing up in Bel Air."

But in 1976, she made her comeback in a relevant comedy, "Fun With Dick & Jane;" "I chose the role because I wanted to show people I could still be pretty, and that I still had my sense of humor, which many people thought I'd lost for good." The movie was a hit, and was immediately followed by two of her best, "Julia" (with Britain's finest actress, Vanessa Redgrave, an even more controversial activist) and "Coming Home," the first major film with a Vietnam theme; both gained her Oscar nominations, and the latter earned her a second Oscar.

Since then, there's been no holding back this super-actress, whose fans liken her to Superwoman. "I'm not extraordinary," she insists, "I just work hard, and don't have many spare moments. Long ago, I cut out the cocktail parties and frivolous activities. Now I concentrate on what's important to me, my husband and our family." Between "Coming Home" and "Nine To Five," the films of Jane Fonda (all of them included in the author's book, which also features a Fonda biography) included "Comes A Horseman," "California Suite," "China Syndrome" and "The Electric

Having fun with George Segal in "Fun With Dick and Jane" (1977).

Horseman."

"On Golden Pond," to be released in fall of 1981, will be followed, in winter, 1981, by "Roll-Over," co-starring Kris Kristofferson and also an IPC production. In this one, Jane plays an actress, while KK plays a banker, and in contrast to "Golden Pond," it's taut, tense and loaded with action.

"I believe in entertaining people, before anything else," insists the actress who now gets $2 million a film and will soon branch into TV productions. "A message is fine and good, but the story comes first, and the message has to be soft-pedalled, sometimes with laughs, as in 'Nine To Five.' I love my work, I love being able to believe in my work wholeheartedly, which wasn't usually the case in the past.

"I'm the first to admit my shortcomings, that I've made some awful pictures, and I may have been a bit shrill in the past, talking on subjects before I knew all of the facts. But I don't regret any of my major decisions, and I'm more politically active than ever—there happens to be more to be concerned about, than ever, and many of our basic American freedoms are now seriously threatened.

"However, I'm primarily focusing on my work, and making films." At 43, she is still in her prime, though most actresses were considered washed up by their mid-30s. She looks terrific and shyly admits she has a better figure now than when she was 21. Her Jane Fonda's Workout exercise salon is a big success and will soon franchise nationally, and she is aware that her looks are still a major factor in her career. "Being a feminist as I am, I'm not the least bit opposed to being attractive and dressing well; it's just that those aren't the *main* concerns in my life anymore.

"I didn't used to be a very happy person, despite all I had, materially. Now, I love my life, and I think this happiness and peace shows through in my work. I hope so . . ."

On the Malibu beach with Alan Arkin in "California Suite (1978).

**George Haddad-Garcia is the author of "The Films of Jane Fonda," Citadel Press*

Lily Tomlin, Dolly Parton and Jane in "Nine To Five" (1980).

Best Films

JANE FONDA

1965 Cat Ballou
Elliot Silverstein (Columbia)
1967 Barefoot in the Park
Gene Saks (Paramount)
1968 Barbarella
Roger Vadim (Paramount)
1969 They Shoot Horses, Don't They?
Sydney Pollack (Palomar)
1971 Klute
Alan J. Pakula (Warner Brothers)
1972 Tout Va Bien
Jean-Luc Godard & Jean-Pierre Gorin (Anouchka)
1972 Steelyard Blues
Alan Myerson (Warner Brothers)
1976 Fun With Dick and Jane
Ted Kotcheff (Columbia)
1977 Julia
Fred Zinnemann (20th Century Fox)
1978 Coming Home
Hal Ashby (United Artists)

GRACE KELLY: The lady had class

By Anthony Cassa

One of the greatest disappointments of Alfred Hitchcock's career was when Grace Kelly quit the movies. He tried in vain to find "another Grace Kelly" and it was hoped that blonde, beautiful Tippi Hedren would rise to stardom via a Hitchcock film. However, the departure of some personalities creates a void which simply cannot be adequately filled by anyone else.

Grace Kelly only starred in ten films (her first screen appearance was a bit and her final one was a short documentary of her wedding), but she is remembered for each one of them, especially the three she did for Hitch. She never really cared all that much about her film career and when she was offered the life of royalty to accept seemed the only practical thing to do.

She was born in Philadelphia, Pa., on November 12, 1929, to Margaret Major and John Kelly, the third of four children. Hers was a show-biz family but only on her father's side. One of her uncles, George, was a Pulitzer Prize-winning playwright (for *Craig's Wife*) and another, Walter, a vaudeville actor. Grace

Princess Grace of Monaco as she looks today.

attended school at the Raven Hill Academy and the Stevens School in Philly. She studied acting at the American Academy of Dramatic Arts but turned down a movie contract, not wishing to become a nowhere starlet. It was a wise decision.

Ms. Kelly went to work as a model and TV actress. She did commercials

At the **height** of her career.

and teleplays in such series as Philco Playhouse. Prior to her TV work she made her acting debut on the stage in her uncle's *Torchbearers* in 1949 at the Bucks County Playhouse in Pennsylvania. Her Broadway debut was in Strindberg's *Father* that same year.

Again Hollywood beckoned and 20th gave her a bit in *Fourteen Hours* ('51) as a would-be divorcee watching a man threatening to jump to his death. In 1952 she joined cast and crew for *High Noon* (UA), Fred Zinnemann's classic western showdown as Gary Cooper's nagging wife. (Look, if the guy wants to shoot it out with the boys, let him do it.) Said Ms. Kelly concerning this film: "With Gary Cooper everything is so clear. You look into his face and see everything he is thinking. I looked into my own face and saw nothing." That's okay, Grace, moviegoers saw something.

She returned to the stage in Marchant's *To Be Continued* and then tested along with Constance Smith for 20th's *Taxi.* Connie got the part but as a result of that test it was Grace who became a top star. Both John Ford and Alfred Hitchcock liked what they saw. Ford was about to do MGM's *Mogambo* (the *Red Dust* remake) and put in a bid for her services to producer Sam Zimbalist. Her performance was nominated for an Academy Award for Best Supporting Actress but Donna Reed won the 1953 honor.

Ms. Kelly's cool classiness was the quality that set her apart from the other blonde beauties of the period and Hitchcock was to use it to perfection. In his *Dial M for Murder* (WB '54) she was the intended victim but ended up the killer. Then Hitch and Paramount borrowed her from MGM so she could look out of Jimmy Stewart's *Rear Window* and watch Raymond Burr's odd behavior. As for Grace's behavior she played the uppity Lisa Fremont, the "unhavable" girl who really wasn't. Her "Preview of coming attractions" line was sex with style. Or, as Hitchcock put it, she was the essence of "sexual elegance." Indeed!

Everybody was after her now but she was never to work for any other studio besides Paramount and MGM. She was slated to do MGM's *Green Fire* with Stewart Granger but it would have to wait. When Jennifer Jones got pregnant and had to bow out, and Garbo wouldn't bow in, Grace became *The Country Girl* for Paramount. Since Metro refused at first to loan her, Grace kicked up a storm until they gave in. The price was high: $50,000 plus daily penalties for every day shooting on *Fire* was delayed. The role was worth fighting for and it not only won her the New York Critics' Best Actress Award but an Oscar as well. She played the long-suffering and embittered wife of boozer Bing Crosby. Some people thought that Judy Garland should have won the Academy Award but Grace was now Hollywood's new Golden Girl and could do no wrong.

The award ceremony was still in the future when *Green Fire* hit the screens. Critical opinion does not make a film bad but the general consensus of the MGM release was quite negative. Her final film for 1954 was *The Bridges of Toko-Ri* for Paramount. It was a war drama and Grace agreed to the small role of Holden's wife due to an earlier commitment. All but *Green Fire* were hits.

After the Awards, MGM proposed *Tribute to a Badman* which the star nixed because of the script and went on suspension. Hitch came to the rescue with another one of his "Grace Kelly roles" and *To Catch a Thief* (Par '55) was a smash hit. What a way

With James Stewart in **Rear Window.**

With Cary Grant in **To Catch a Thief.**

High Noon, the all-time western classic with Lloyd Bridges, Katy Jurado, Gary Cooper and Grace.

Gary Cooper and Grace Kelly in 'High Noon.'

to watch fireworks! It was during the making of this film in Europe that Grace met the man who would one day take her "away from all this."

Once again the actress refused an assignment by her bosses, this time to be the heroine of *Quentin Durwood.* On suspension again, she headed for the Cote d'Azur to be with Prince Rainier of Monaco. As soon as the news of the royal romance was out MGM drew up a new contract for her. They had lots of goodies planned (*Cat on a Hot Tin Roof,* and remakes of *The Philadelphia Story, The Barretts of Wimpole Street* and *The Swan*) but by the time shooting began on *The Swan* ('56) Grace announced she was retiring from pictures after she and the Prince were married. She played a princess, prophetically enough, but the film was not popular. However, her final screen effort, MGM's *High Society,* with Sinatra, Crosby and Porter songs was a grand finale to a short but distinguished career.

On April 19, 1956, Grace and the monarch were married in Monaco. Movie audiences got one last glimpse of the former star in a short documentary, *Wedding in Monaco.* The union would produce three children Caroline (who has made more headlines than her famous mom) and Prince Albert, in 1957 and 1958, respectively and a daughter Stephanie

In 1962 Princess Grace expressed to Hitchcock a desire to return to the screen and the director excitedly announced that she would star in his new film, *Marnie.* However, royalty and showbiz don't mix and even though the Prince approved, the principality frowned on the idea. Grace withdrew and discovery Tippi Hedren did it as well as another one Hitch wanted for Grace, *The Birds.* (I'm sure the royal family had a platitude in mind for that one.)

The time of Grace Kelly, movie star, has passed. Although the Princess is still lovely enough to return to the screen, it has been a 25-year absence. And, what with the decline in screen morality, it is doubtful there would be a suitable "Grace Kelly role" for her today.

Vulgarity and classiness don't mix; and the lady will always have class.

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MINI– INTERVIEW

Actress Opens Talent Agency

Francine Witkin can never forget enigmatic film star James Dean. "When I was living at Rehearsal Club Residence in New York City, there were so many interesting people there then. Carol Burnett was just starting her career. And then there was Jimmy Dean. I can never forget Jimmy."

From Fairfax High in Los Angeles, to the Los Angeles City College, Francine followed her dream—that of becoming an actress. New York City was her next stop, and she realized her dream with a starring role in *Springtime for Henry* on the road with film great comedian Edward Everett Horton.

"James Dean would hang around for food," she smiled. "He was a hungry, dedicated actor. We used to have deep discussions on the theory of acting. He took his craft and himself so seriously. His pictures, and books about him, have kept him alive in the moviegoer's mind."

Francine got in on the ground floor of television. "TNT was the first Cable TV in New York City," she explained, "and I did a lot of work for TNT-TV."

Between acting stints on stage, TV, and film, Francine led a colorful life; working as a hat check girl at Lindy's famed restaurant, an usherette at Carnegie Hall, and even demonstrating Buitoni's Spaghetti at food shows. Later, she worked for a business manager who handled such top stars as Humphrey Bogart, Robert Taylor, Zsa Zsa Gabor, Barbara Stanwyck and Eve Arden. She even carried out assignments for legendary Howard Hughes, never meeting him in person. And now, she has opened her own talent agency, Francine Witkin Agency, representing talent for all media. Her background of being a casting director is a big help. ☆

—Robert Kendall

Angela Lansbury

She's still here!

By David Galligan

Click. The close of a shutter in the mind's eye. A legendary lady, **Angela Lansbury**, caught in a freeze frame against a door. Hold it . . . Hold it! *Click!*

This Lansbury woman is a confetti of a hundred different characters of stage and screen. She is an impressive mix. Her eyes, big as moon craters, look as if they've been drawn on with crayolas. She has a tendency to cheat on her tiny mouth, raising it ever so slightly with a bit of lipstick. Her honey blonde hair is cut like a boy's.

Today she is Angela Lansbury in retrospect. *Click.*

She eases herself into an upholstered white easy chair in the living room of her rented flat during her *Sweeney Todd* Los Angeles run. *Click.*

"I think the saving grace for the musical theatre is the enthusiasm and attendance of the young people. When people ask me why I'm on the road with *Sweeney Todd,* I say because I think it's the most extraordinary, innovative piece of musical theatre in decades and decades and, if I can be a part of it, this is a helluva good reason to pick up stakes and tour. How are they going to know if they don't see it in the flesh? There's nothing that can take the place of live theatre. We still feel we want to have a one-on-one contact with people in theatre. And why not? We do in life — why shouldn't we have it in theatre?"

Cut to the beginning. London. Mama was an actress named Moyna Macgill. *Click.* "She never was a pusher. She encouraged me and she recognized, thank God, the very real fact that I was going to be a performer. I was performing all the time — even though I didn't realize it at the time. And when I was 12, she was the one who said, 'I think it might be good for you to start taking dramatic lessons and start getting your training to become an actress.' She was providing me with the underpinnings of what was going to be, quote, 'an important career.'

"We weren't poor but we were very hard-up, as the expression goes. My father had died; his business gave her an income but it was not enough to be able to send us to the various schools we needed to go to. My grandfather helped us. She moved us to America and Hollywood where she worked in a little theatre called The Gate, up on Beachwood Drive in Hollywood. She appeared in an evening of Grand Guignol plays (French horror stories). My first job in the theatre was going up and down the aisles dressed as a nurse with smelling salts. It was a wonderful sort of gimmick thing. It was called Horror Tonight, which reminds me a little bit of *Sweeney Todd.* Monya was also under contract to MGM for three years."

As the passionate pie maker in **"Sweeney Todd"** which brought **Angela** her fourth Tony Award.

The MGM days. The formative years of Angela Lansbury's screen career. Three Academy Award nominations as "best supporting actress" (*Gaslight,* 1944); *The Picture of Dorian Gray,* 1945; and later, *The Manchurian Candidate,* (1962). *Click.* "I went to MGM in 1943," she sighs. "I stayed there 'til 1950. They're what I call my stock company days. I was so young then that I went along with the tide, although I chomped at the bit a great deal because I wanted to start playing leading roles. I was always shoved into secondary parts. If you remember, in those days it was the era of fan magazines. I was under contract along with June Allyson, Gloria DeHaven and Ann Miller. We were 'young' crowd. The older monsters that were there — and I call them monsters with love — the barracudas — were Kate Hepburn and Greer Garson. All the great, great ladies were there. Well, I was never on the front of a movie magazine. I think that would have been the absolute apex at that time in my life.

"I was an emerging young woman with self-doubts about my appearance — you know, was I as pretty as they were? I wasn't. I wasn't in that mold at all. I had an interesting face and an interesting personality but I was a character actress; therefore, I didn't make the front of the movie magazines. That will give you an idea of the way I was thinking of myself. I definitely had self-doubts about my ability to be a leading lady and yet that was the holy grail in those days — to become the star of a movie. You can say that Hollywood stardom has always eluded me. I'm always attempting different and new things because I don't want to stand still. Since I can remember I have felt my age because I have been playing the age I am now (56) since I can remember."

Flashback. 1957. Angela Lansbury begins her love affair with the New York Stage as Marcelle in *Hotel Paradiso,* followed by Helen in *A Taste of Honey,* and Cora Hoover Hooper in *Anyone Can Whistle.* May 1966 and *Mame.* Click!

"*Mame* was the thing that turned my whole professional career around. If I hadn't done *Mame* I think I would have remained a very competent and nicely thought of character actress. *Mame* took me out of that class and threw me into a glamour class, as it were. It was a marvelous thing to happen at that age — for a woman that age to realize that kind of attention — added a whole kind of dimension to my life. It also gave me a sense of youthfulness which has prevailed."

The Broadway years. The good and the bad. *Dear World* (the musical version of *Madwoman of Chaillot). Click.* "It's a lovely score; a lovely, lovely show, but the story didn't have a beginning, middle and end. It just

Angela won her third Academy Award nomination for "The Manchurian Candidate" (1962) which remains one of her favorite films.

In the cult film, "Something for Everyone" (1970).

Only 17, her long career was just beginning when Angela, on the right, made "National Velvet" with Butch Jenkins, Elizabeth Taylor, Juanita Quigley and Anne Revere.

sort of lay there. It was hard to keep it perking, to keep the interest up. We floundered. We started off with a director who was quite brilliant, Peter Glenville, who helped me immensally with my characterization of the Madwoman. The production was too tame for Boston — you'd think in Boston they would have loved it — but they hated it, and they hated me because I did it. They wanted me to come back as Mame again; this was very much on the heels of *Mame* so they were completely put off by my turning up as an 85-year-old eccentric. So Alex Cohen (the producer) got a bit frantic, Peter Glenville left, and Joe Layton came in; Joe Masteroff also came in to help with the script. We ended up with one of those potchkees. In N.Y. we previewed longer than any show has ever previewed. We didn't get bad reviews when we opened (she went on to win her second Tony Award). I think it's some of Jerry Herman's best work. I wish he'd write something new.

"Opening a new show that's 'in trouble' is difficult, but you go along with it. And you find yourself caught up in the fever to get it right, to make it work, to heal the wounds, which, in a piece like *Dear World,* were tremendous. I've had it happen on three occasions now — *Anyone Can Whistle, Dear World* and, as they say, an ill-fated musical which closed out of town called *Prettybelle.* Gower Champion directed and it was written by Bob Merrill and Jule Styne. It started out with all the best intentions in the world and ended up as a mass of problems — in Boston again. I've had more trouble in Boston — 'til we went there with *Sweeney Todd* and we took the town. It's extraordinary how much heartbreak, joy, and elation are contained within two hours in the theatre. Gower, God bless him, wanted to bow-out at one point. He just couldn't get it together. He always had personal difficulties with shows that weren't working. He'd just disappear and suddenly the stage manager would be directing the rehearsal. Gower was off looking for an answer. You see, one of the problems I've found with choreographers who become directors is that they never understand the problems of the book. So it's a terrible problem if you go into a musical/book situation with a director who has been a choreographer because nine out of ten times they're incapable of solving the problem. Unless, of course, it's a book like *Gypsy,* which probably the best musical book ever presented on the stage."

Gypsy. A third Tony Award. *Click.* "I resisted it for a year. I said I couldn't begin to think I could approach it after Ethel Merman. I thought the comparison would be glaringly obvious. Meanwhile, the producers did try to get it going with other actresses but they couldn't get the backing, so they came back to me. The second time around I had thought about it a great deal and Peter (Shaw, her husband) thought it was an important thing to do and that I really should do it. It's such a wonderful part. The character of Rose is the best musical part ever written and I'd be a natural to do it, having done Arthur Laurents' work before

(Anyone Can Whistle). Arthur wanted to direct it and I was uncertain about that. I was worried that we wouldn't be able to work together. Well, all my fears were put to rest when we finally did get the production together in London. We opened there first because they'd never seen it. They had wanted Merman to play it but she never did. They loved her, having seen her at the Place Pigalle and Talk of the Town, and all those places, where she had been a smashing success. So I couldn't've been in real trouble — but I did it — and I did it with Steve (Sondheim) right beside me and Jule Styne and A r t h u r

Arthur directing, so I had the original creators of the show right there. Even Jerome Robbins came in and gave us his blessing, so it was not a *revival* but a reproduction of a great classic show."

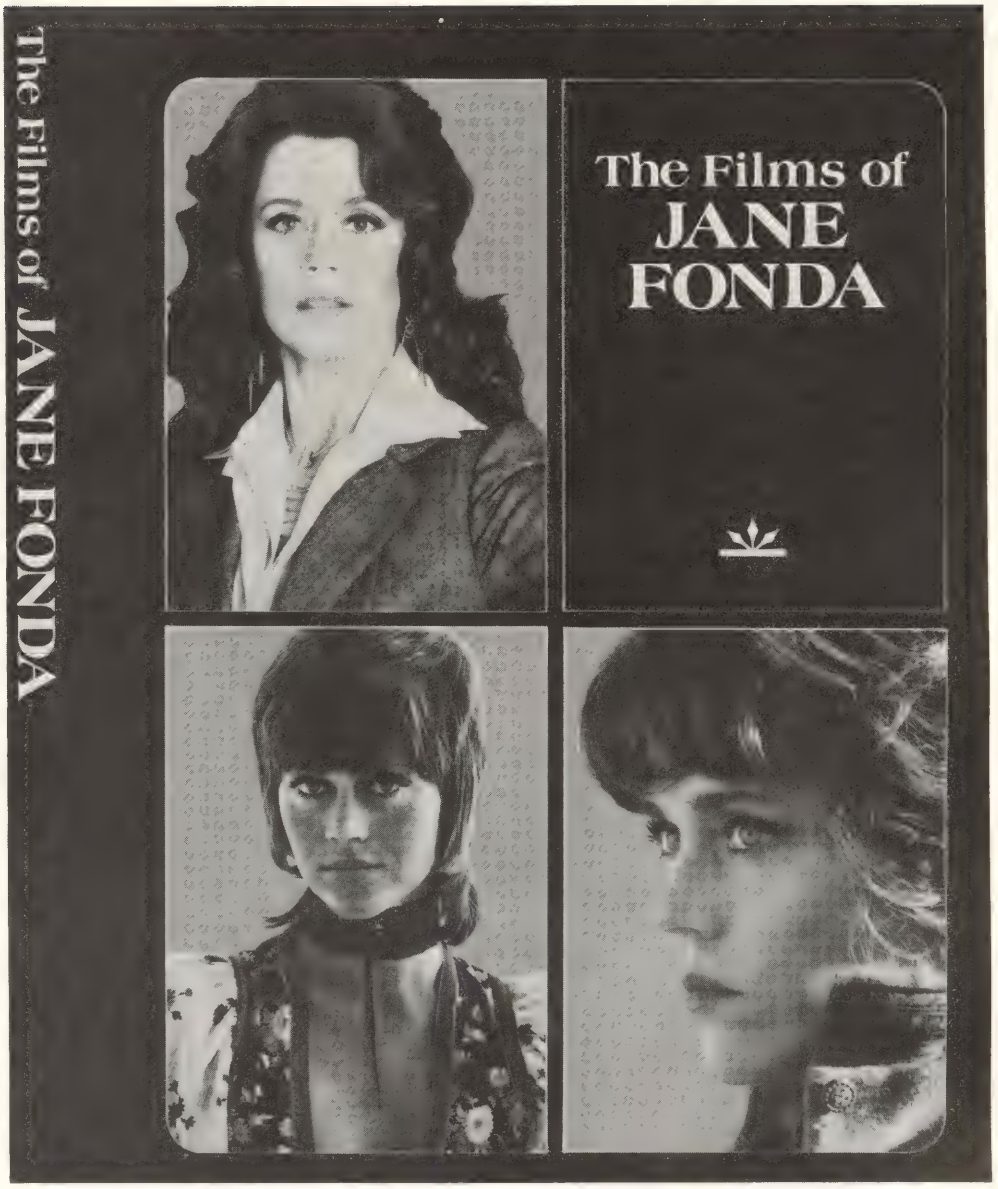
A smattering of the films of Angela Lansbury. *Death on the Nile. Click.* "It was an instance of no director saying to me, 'Bring it down here, less is more,' but he didn't, and I was out there camping my head off. I never would have taken it upon myself to assume such broad strokes if the director hadn't said to me the first day that I met him, 'I want everybody to play larger than life.' "

The Mirror Crack'd, her most recent release. *Click.* "It's absolutely mindboggling how much one assumes people know. One always goes into every project assuming that producers, writers, directors are aware of obvious truths. They're not. In the instance of *Mirror Crack'd,* they were bitterly afraid that I would not have the weight to support the movie; therefore, they went way over in the other direction from me and peopled the film with some fascinating characters. But in doing so, they made the film uneven. Miss Marple, my character, should have been the prime mover as far as the detective action should be. But she was simply an old bird who occasionally was fed some information, sort of swallowed it, regurgitated it, and came up with a few answers which she gave to her nephew."

"I'm an odd quality and always will be, Thank God!"
Angela Lansbury

Click. "I love some of my early films. I love *The Picture of Dorian Gray* — just as a piece of film for posterity. Thank God it's in black-

Continued to page 44



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George Haddad-Garcia is a nationally known writer/interviewer. He has been published in over one hundred magazines and has interviewed such varied figures as Prime Ministers Indira Gandhi and Margaret Thatcher as well as superstars such as Barbra Streisand and Jane Fonda and has written articles on a variety of topics.

Fluent in five languages, George Haddad-Garcia began his career with a foreign affairs column at U.C. Santa Barbara before obtaining his master's degree in journalism. He is a former guest editor of the magazine *Mademoiselle* and once spent a week as interpreter for Mexican President Luis Echeverria (the author's grandfather was a general in the Mexican army).

Mr. Haddad-Garcia currently lives in San Mateo, California, where he is working on a screenplay. *The Films of Jane Fonda* is his first American published book, though he had had two novels published in Australia.

Mona Freeman—Actress & Artist

By Anthony Cassa

Darryl F. Zanuck once said that "Pictures make the stars." He was correct in that declaration as can be proved by reviewing and comparing the films and performances of those who made it big with those who were considered "B" stars. While the quality of the films may differ the talent was usually on an equal plane. Take, for example, Mona Freeman. She had talent, beauty and personality, yet never became established as a "real" star. Of the 37 films she made only a few are remembered today and those because of other people in them. She was never given that one good role in any picture which could have made her a top star.

Mona has found a new career in painting. She's with **Marie Windsor**, another actress turned artist, at a recent exhibit of her artistry via canvas. (Photo by Yani Begakis)

After growing too old for cheese cake like this, **Mona's** youthful looks working against her winning mature roles.

Ms. Freeman supposedly broke into the movies by first becoming one of Howard Hughes' collection of starlets. As was the case of several other young hopefuls Mona was under exclusive contract to Hughes but never appeared in a foot of film. She did not begin her screen career until Paramount bought her contract from the industrialist-moviemaker.

Mona was born Monica Freeman in Baltimore, Maryland, on June 9, 1926. Her father, being a contractor, could afford many of the niceties of life and Monica was to have the advantage of an affluent upbringing. In New York she attended Pelham High School and appeared as Little Eva in the school's production of *Uncle Tom's Cabin.* While still a student she became a model and won the title of "Miss Subways" in 1941. She was fifteen at the time. Two years later she and her mother moved to Hollywood where the young beauty continued to model, appearing on many magazine covers (aspiring actresses are either models or waitresses). Howard Hughes saw one of her covers, signed her up and shut her away. Even though she collected her contractual salary she didn't work, and that can be quite frustrating when one wishes to make it as an actress.

Eventually Mona made her film debut on loan-out to MGM for *National Velvet* ('44), with Liz Taylor and Mickey Rooney.* This was followed by *Our Hearts Were Young and Gay* for her home studio starring Gail Russell, and *Till We Meet Again,* a wartime drama with Ray Milland and Barbara Britton (another actress who never received her due).

In 1945 Ms. Freeman married Patrick Nerney. The marriage produced one child, Mona, before ending in 1952.

After small roles in *Here Come the Waves, Together Again* (Col), *Roughly Speaking* (WB '45), *Junior Miss* (20th) and *Danger Signal* (WB), she got the feminine lead in 20th's classic horse story, *Black Beauty* ('46).

She had roles in *That Brennan Girl* (Rep); the Russell sequel, *Our Hearts Were Growing Up;* and *Variety Girl*

One of Mona's biggest hits was "Dear Ruth" with Billy De Wolfe.

Today she devotes her time to artistic talents with canvas — painting portraits and landscapes.

('47) before she really got noticed in *Dear Ruth.* It was a comedy in which she played the kid sister who writes to soldier boy William Holden, pretending to be her older sibling (Joan Caulfield). The picture was a hit and spawned two sequels, both with Ms. Freeman.

She was back on loanout to 20th in a Betty Grable musical, *Mother Wore Tights,* then it was home lot duty in *Isn't It Romantic?* ('48) before being reteamed with Holden in *The Streets of Laredo* ('49), Paramount's Technicolor remake of their earlier *Texas Rangers.*

Mona was sixth billed as Marian Almond in the William Wyler production of the Goetze's play, *The Heiress,* starring Olivia de Havilland and Montgomery Clift. Though it lost the Academy Award for best picture, it did win three other Oscars, including one for Best Musical Score (A. Copeland). And, it made *Film Daily's* "Ten Best" list for '49.

She then resumed her role as Miriam Wilkins in *Dear Wife,* again with Holden and Caulfield, before being *Branded* in 1950 as Alan Ladd's lady in a western. Since Hedy Lamarr was offered the feminine lead in *Copper Canyon,* another western, with Ray Milland and MacDonald Carey, that meant Mona would be billed fourth. Universal borrowed her for the Scott Brady starrer, *I Was a Shoplifter* and then she did the final episode in the short-lived series, *Dear Brat* ('51), sans Holden and Caulfield.

After two more films, *Darling, How Could You!* and *The Lady From Texas* (UI), it was pretty certain that Ms. Freeman wasn't going to be anything but a "B" leading lady. It is interesting to speculate what might have happened to her career had she been given the part of Amy Kane in *High Noon* ('52), the film that helped Grace Kelly become a top star. Would it have turned the tide for her? Since Cooper never made B's, a lead in such a first-class production may have done the trick. (Mona was 26, Grace was 23 and Cooper was 51 at the time.)

Instead she made *Flesh and Fury* for Universal, a good "B" picture with new star Tony Curtis; *Jumping Jacks,* as Dean Martin's love interest in a zany Martin and Lewis comedy; and then an unbilled guest spot in DeMille's *Greatest Show on Earth.*

For awhile between 1952 and 1957 Mona dated Bing Crosby and it was thought, from time to time, that they would marry. It didn't work out and Bing married Kathryn Grant.

Mona finished 1952 with *Angel Face* (RKO), starring Robert Mitchum, and *Thunderbirds* (Republic), a WW2 aviation story with John Derek and John Barrymore, Jr.

Mona was absent from the screen for two years during which time she spent being a mother to her children. In 1955 she picked up her career with *Battle Cry,* Warner Bros. WW2 biggie. She was billed third in a cast that included Van Heflin, Aldo Ray, Nancy Olson, James Whitmore (what is a service picture without good ol' James Whitmore?), Raymond Massey, Tab Hunter, Anne Francis, Dorothy Malone and Fess Parker.

Republic sought her services on *The Road to Denver,* with John Payne, then in 1956 RKO offered her *The Way Out,* with Gene Nelson. She fought *The Shadow of Fear* in England for United Artists, helped John Payne *Hold Back the Night* for Allied Artists before joining George *Huk* Montgomery in the Philippines (UA).

Mona wound up her career evading mad-as-hell Apaches at *The Dragoon Wells Massacre* ('57 AA) and giving moral support to Edmond O'Brien while *The World Was His Jury* ('58 Col).

In 1961 Mona married Jack Ellis and continues to play the role of wife. ☆

*Paul Michael, *Movie Greats,* 1969.

FINDS OLD RARITIES

These very old and rare photos are from the Richard Hudson collection.

King of Kings

In 1927, **Cecile B. De Mille's** spectacular film on the life of Christ was released for the premiere opening of the new million dollar Grauman's Chinese Theatre in Hollywood (now Mann's). Starring **H.B. Warner** in the role of Jesus Christ and **Dorothy Cummings** as the Madonna, the film had a stupendous cast. Stars in the cast had the agreement that for ten years after the film's release they would not accept any roles without De Mille's consent. The New York Times voted it best film of that year.

The Lost World starred **Wallace Beery** and **Bessie Love** and **Lewis Stone.** Made in 1925 it was a tale of prehistoric monsters discovered on a scientific expedition in the jungles of the Amazon River, South America. **Bessie Love** was one of the most popular American silent film stars in England where she had moved in 1935. The film was directed by Harry Hoyt for First National and was probably the forerunner of the same type of films that followed. Wallace Beery was the lovable rogue of the thirties cinema. He remained a favorite until his death in 1949.

Forbidden Paradise (1924) Paramount, featured **Pola Negri** and **Conway Tearle.** Pola born Apollonia Chalupec in Lipoo, Poland in 1890 was a star of the Russian Imperial Ballet during the Czarist regime before entering films. She was an emotional actress of great stature. Her first U.S. film was "Passion." She lives today in San Antonio, Texas.

Conway Tearle was a sought after leading man and star on stage and screen. Born 1878. He first appeared on the screen in the U.S. and England in 1914.

GERALDINE FARRAR, dramatic and talented star of opera and screen. She was born in 1802 and died in 1967 . . . divorced from actor **Lou Tellegan** in 1964. Appeated in Carmen (1915), Temptation (1961), Maria Rosa (1917), The Devil Stone (1918), also the Hell Cat, Turn of the Wheel (1919), The Stronger Vow (1919), Flame of the Desert (1919), Shadows (1920), The Women and the Puppet (1921), Riddle Woman (1921) . . . 14 films in all.

"Foolish Wives", a 1921 film was directed by and also starred **Eric Von Strohheim** . . . genius of the silent era. In 1926 he was selected as one of the ten best directors. He made many films for MGM, Pickford-Fairbanks, Universal and Goldwyn Studios . . . was awarded the Legion of Honor by the French Government for his contribution to the film industry. First Movie was Captain McLean (1914), last film L'homme aux Cent Visages (1958) he was born 1885 in Vienna, Austria, died in Paris, France, 1957.

Theda Bara, first cinematic vamp in (the first) "Cleopatra" filmed 1917. She is still considered the vamp of all times. A screen and stage star born 1890 in Cincinnati, Ohio, she was married to director Charles J. Brabin (died 1957). Her name Theodosia Goodman. Her first film made in 1915 was The Two Orphans — the last in 1926 "Madame Mystery and The Dancer of Paris (1926). She made 47 films in all.

BETTY BRONSON a pert, pixish actress starred on "Peter Pan", 1924 and its delightful sequel "A Kiss for Cinderella" both directed by Herbert Brenon. These films created a fantasy type adulation from children and grown-ups alike. Betty was born in Newark, New Jersey in 1907 and became a teenage star. James Barrie, the author considered her perfect for Peter Pan and she more or less stole the show from everyone. She made many other films but retired in 1932 returning to make two more movies, then died in 1971.

"London After Midnight" a 1927 thriller starred **Lon Chaney Sr.** Lou had sort of an insane look about him, wide starring eyes, with circles all around them, teeth filed to fine points, white unkept hair. Chaney suffered in his make-up as he did in his films that followed. He used wires to make his eyes bulge and wore a set of wild animal teeth that he could only wear for a short time before the pain would be too much. Lon was the first great horror star and the creator of horror films as we know them today. Known as 'The Man of a Thousand Faces' he was internationally recognized as the top expert on make-up. His Phantom of the Opera and Hunchback of Notre Dame are still revived today. He was born in 1883 and died in the Thirties as talkies were coming in.

Stars Have No Corner on Color

by Teet Carle

Directors are noted examples of those providing good copy for the press or an interview. Teet worked with the tops, Cecil B. De Mille, Robert Wise, William Wellman, Preston Sturges and many others.

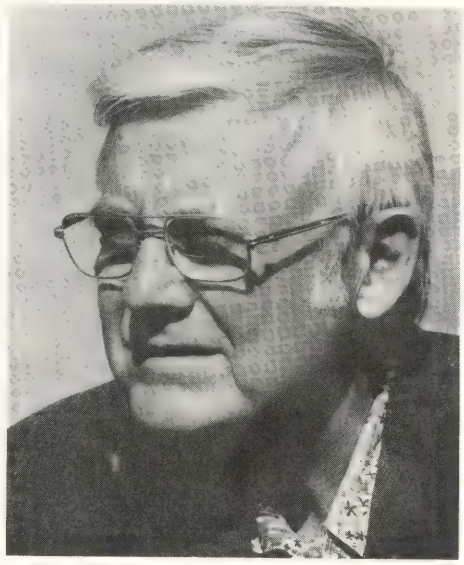
All of the color in Hollywood is not confined to the vast nebula making up the star system. It was always a source of satisfaction to get international coverage on a figure of public acclaim. But space on the Gables, Lombards, Crosbys, Hopes, Colberts, Ladds, Tracys, Lamarrs or Lamours was always expected. The genuine pleasures for a publicist always came in my days when stories about men and women behind the camera got big play. In many instances, the folks without box-office appeal were the most interesting people a press agent ever met.

Some of those outside the bright lights of stardom gave me a lot of my best copy. I really never worked with a director with whom I failed at finding empathy. Most directors are outstanding subjects for interviews. Since a director can be the most convenient help in gaining a star's cooperation or availability and in arranging for events to happen, publicists strive to make friends of them.

Through the years, I often was bailed out splendidly by directors who gave visiting press time for printable quotes when a star was reluctant, petulant, late, sick at home, or busy with wardrobe or make-up problems. My days often were made happy by Cecil B. DeMille, Robert Wise, Mark Robson, Rouben Mamoulian, Mervyn LeRoy, Robert Z. Leonard, Norman Taurog, Sam Wood, George Stevens, Leo McCarey, Mark Sandrich, Billy Wilder, George Seaton, Preston Sturges or William Wellman. The last two always brightened my days.

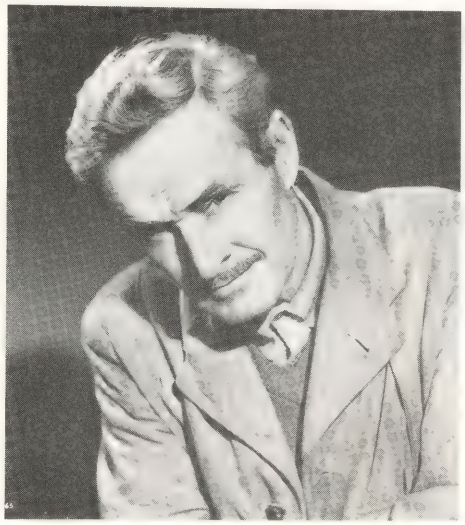
Sturges was one big "peg" on every movie he made. He was one of Hollywood's early fair-haired geniuses. His monumental ego could be forgiven because of the color he brought to every film he made.

Sturges is in my book the classic example of wasted talent. I joined *his team* just before he made *The Lady Eve,* starring Barbara Stanwyck and Henry Fonda. It was the first time Miss Stanwyck's boundless sex appeal ever was exploited in a role; it was the *only* time Fonda ever was funny on the screen. I referred to Sturges' "team" because he always had the same production staff and a stable of fine character actors headed by William Demarest which he used in every film.



Robert Wise

Preston Sturges, one of Hollywood's early fair-haired geniuses; Teet worked with Sturges on many films.



William Wellman affectionately known as "Wild Bill" whose entire career was a package of color.

He already had written and directed *The Great McGinty,* for which he won an original story Oscar, and *Christmas in July.* The *gimmick* for *The Lady Eve* was Fonda's confused inability to recognize Stanwyck as the "soulmate" and fiancee whom he had lost prior to her showing up again. Sturges told me the idea had come to him because once he had met a stunning woman who captivated him without him recognizing her as his first wife.

I was with him when he made *Sullivan's Travels,* starring Joel McCrea, one of the few if not the only completely honest actor of star calibre I ever met. If only all male stars had been McCrea in my career and none ever had been Spencer Tracy. The girl with Joel was Veronica Lake who, along with Alan Ladd, were the only guy and gal I ever met during their non-entity years and publicized to stardom. Sturges always said that *Sullivan's Travels* was for him his complete purpose film because it told everything which he truly believed was the sole credo of happy life—the importance of laughter.

The department kept taking it for granted I would take on the next Sturges comedy. So there came *The Miracle of Morgan's Creek,* with Eddie Bracken as the shy, bumbling soldier who becomes an international celebrity because his wife gives birth to six.

That picture brought Betty Hutton into my life. My contact with her was close for years. She was doomed for a catastrophic fall because her selfishness was unbounded. She loved intimates and was effusively generous with friendship but her belief in herself and her inability to see that no zenith in her career would ever be as high as she wanted it to be ended her career too quickly. As Sturges' own idea of his unrealistic mountaintop brought him a career collapse. How alike these two were but there never was a conflict, for she obeyed his direction as though they were commands. The only tensions I ever saw between him and *acting talent* came with those, like Claudette Colbert, who had experienced more and really knew more about how the make-believe of the cinema would *come off* than did he.

During *The Miracle of Morgan's Creek,* I had revealed to me the limits to which the self-censors of our industry would go. The original script had Betty Hutton, a small town *innocent* going to a dance given for soldiers en route to foreign action. Sturges had it that she sampled booze for the first time, guzzled herself into an alcoholic blackout and got pregnant from a soldier whom she married as a lark. Later, she could not remember the soldier or the marriage and the plot involved frantic efforts by Betty and her kid sister, played by Diana Lynn, to get her married—eventually to Bracken.

The censorship office put thumbs down on a sweet heroine drinking to a blackout. Bad image for nice girls. So, to the utter disbelief of some of us liberal thinkers, Sturges had to have Betty be lifted skyward by a soldier during a jitterbug dance and knocking herself into a total daze by hitting her head on a chandelier. That made it an accident, not a social sin through drinking to drunkenness.

My last assignments with Sturges were for *Hail the Conquering Hero* and *The Palm Beach Story.* In the latter, teaming McCrea and Miss Colbert, Sturges brought Rudy Vallee back into the limelight with a pince-nez glasses-wearing stuffed shirt which was so funny that he carried the identical character on into the biggest stage success of Vallee's life, *How to Succeed in Business.*

Sturges always had made his movies at Paramount under the close scrutiny of the big boys up front. He had to have okays to make his ideas come off on the screen. Sometimes the sales department, as it always did, applied pressure for turn-downs or revisions. So when Preston had a chance to strike out on his own for Howard Hughes and do whatever he chose to do in whatever way he wished, he left the security blanket of Paramount.

Y. Frank Freeman, then the Hollywood studio head and a friend and champion of Sturges', tried desperately to convince *the young genius* he was headed for obscurity. He even bet Sturges $100 that he would not have his first already-written script on the screen within a year. The first of two disasters Sturges made starred Harold Lloyd and had a lion in it. That is about all anyone remembered three years later. The opening was far beyond the year's limit and Freeman sadly regretted the occasion when Sturges came to his office with a $100 bill. Freeman sent the bet payoff to the studio club's treasury.

I saw Sturges a couple of times when I was publicity director. He had done his two Hughes films (one was a Spanish musical, I believe) and an abomination for 20th Century-Fox. Freeman got him a few weeks' work to rewrite the newspaper scenes for *Roman Holiday,* which William Wyler made in Rome with Gregory Peck. It introduced Audrey Hepburn (later a cherished close friend of mine) and she won an Academy Award. Those rewrites were bright and showed the old Sturges at his cleverest. Then he disappeared. Later, heavily in debt, he was given another writing chore by Freeman. Then: oblivion and death far away from glittering Hollywood.

William Wellman directed that great film, *Wings,* first best picture of *The* year.

When it came to human color, few could top William Wellman, affectionately known as "Wild Bill." His color was physical. He was famous for the things he did. His whole career was a package of *color.*

Wellman had just finished directing *Wings* when I started at Paramount. He was truly one of the fair-haired lads of movieland. He could have wandered into the office of any big-shot on the lot and found the self-appointed *tycoon* willing to make time for even small talk. But Wellman was a frequenter of the publicity department. Press agents would make time available for bantering with the smallest of small fry in studio circles who came calling. We are gregarious folks. Also loquacious, excessive and sensitive. We opened our arms to Wellman.

Why "Wild Bill" liked to cavort with publicists I never tried to analyze. Maybe he liked *underdogs* and we were that—no definite contributor to producing a movie. Time always was given to a painter, prop man, carpenter, electrician, greenhouse worker, make-up man or seamstress who had a corrective or preparatory chore to do to make for a better bit of photography. Publicists had to *steal* the time they needed for making news photos or clearing something with a star.

Revelations, if there are such things in motion picture byways, come slowly and not with the suddenness of religious conversions. So, in

Jeanette MacDonald with director Rouben Mamoulian, *Love Me Tonight.*

1927, I did not know of living with disillusionments, living happily without resentments of people, places and things. I drove my Model T coupe—bought second-handed for $200—home and told my wife that on that day the director of Paramount's biggest current hit had chatted with me

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Hollywood's Fishiest Leading Man

An affectionate tribute to the Gillman

By Stephen W. Anderson

A familiar feature of Hollywood "B" pictures used to be those horrific creations of pseudo-science and the supernatural, monsters that menaced screaming heroines, terrorized the countryside, and generally raised Cain until thwarted by the brave hero or an aroused populace. Many endured for encore performances in numerous sequels, e.g., the Frankenstein monster, repeatedly rejuvenated; Count Dracula, never quite laid to rest; resuscitated mummies, ever restless in their sarcophagi; the irrepressible Wolfman; and their cohorts of monsterdom.

When these delightful characters were finally retired in the mid-40s, it was a time before their ilk was seen again. While earth, from 1950 on, suffered renewed invasions by the diverse denizens of outer space, it wasn't until 1954 that an old-fashioned, home-grown monster appeared again to threaten humanity.

The Gill-man, who first stalked the screen in Universal-International's *Creature from the Black Lagoon,* was that decade's most notable man-sized monster. No supernatural demon he, or by-product of some mad doctor's meddling, the Gill-man was, rather, a prehistoric survival, the missing link between land and sea life. He could walk as well as swim, but, like a fish, breathed through gills; hence his name. With his weblike hands and feet, his scaly body, and finny head, he was a paragon of piscine pulchritude. Moreover, he possessed the strength of an enraged grizzly, the sweet disposition of a crocodile, and the endearing affability of a mad dog. Savage and cunning like a wild animal, the Creature had human traits, too. There was always a wistful look about his fish eyes, and his gaping mouth betrayed, rightly so it seemed, a somewhat overcharged libido.

In *Creature from the Black Lagoon* a paleontological expedition searching for fossils in the upper reaches of the Amazon River first encounter the Gill-man in the flesh. The expedition leader, ruthless entrepreneur Richard Denning, wants to bring him back alive, as does dedicated scientist Richard Carlson, whose motives, however, are more altruistic. The Creature, justifiably annoyed at this unwarranted intrusion upon his domain, has other ideas and proceeds to do in the scientists, one by one.

Lady scientist Julie Adams actually has the cheek to swim in the Creature's private lagoon. Coy, the Gill-man keeps his distance, ogling her from behind the seaweed. Quite naturally, he becomes infatuated with the beautiful, bright-eyed brunette and pursues her. Miss Adams, though, rudely resists his tender advances and responds with nothing less than horror. Thus pining with unrequited affection, the Gill-man is inevitably impelled to carry her off. He also endeavors to trap the humans in his lagoon. All to no avail. Denning gets his due, but hero Richard Carlson rescues Miss Adams and subdues the Creature.

A year later the Gill-man was allowed a rematch with his human adversaries in *Revenge of the Creature.* This time its real-life angler *extraordinaire* John Bromfield who comes to the lagoon and hooks the biggest catch of his career. Unconscious, the Gill-man is transported to Florida's Ocean Harbor Oceanarium, where he is revived and exhibited chained to the bottom of a fish tank.

Anthropologist John Agar (his inept lab assistant is, believe it or not, Clint Eastwood) and ichthyologist Lori Nelson study the Gill-man and try to teach him a few tricks. With Miss Adams nowhere to be seen, the lovelorn Creature transfers his affections to the cute blonde who brings him his daily fish dinners. Not too unexpectedly, the Creature eventually breaks his fetters and escapes, killing luckless John Bromfield in the process. Endowed with the uncanny ability of all film monsters to locate specific human beings, the Gill-man tracks Miss Nelson to her motel room. After manhandling her dog, he follows her upriver when she and Agar take a boat trip. Comporting himself with atrocious manners and without the obligatory coat and tie, the Gill-man lumbers into the oyster house where John Agar and his favorite fish doctor are dining. He interrupts the band and turns the place topsy-turvy, spoiling everyone's evening. The Gill-man even has the gall to steal Agar's date. He yanks poor Lori Nelson away and drags her through every bog and bayou in the vicinity. A search party with the dauntless Agar at its head finds them, though. The Creature is again put out of commission, and Lori Nelson, waterlogged, but still fetching, is saved.

Not yet disposed of, the Gill-man returned the following year, turning up like a bad penny, this time in the Florida Everglades. In *The Creature Walks Among Us* a new batch of scientists are bent on his capture. Virile, idealistic Rex Reason, neurotic Jeff Morrow, and boorish Gregg Palmer use sonar to track the Creature. Despite all their preparation, they make a botched job of the catch when the Gill-man attacks unexpectedly. Our fishy friend, of course, gets the worst of things. He is doused with kerosene and lit up like a torch. The Gill-man survives, but all his lovely scales have burned off, and he is left with nothing but ugly skin. The doctors discover that the Gill-man is equipped with an unused set of lungs. They operate to open them up and allow their patient to breathe with them. The Creature is thus transformed into a land animal.

With a new wrinkle-headed look and high-fashion wardrobe of canvas suits, the Creature is now exiled to a pen on Morrow's California ranch. Reason is convinced that with love and understanding the once murderous Creature can be made a tame and docile pet. Morrow is skeptical, but his preoccupation is with unfounded suspicions about his sultry wife Leigh Snowden. Maddened by jealousy, Morrow murders his would-be rival, Gregg Palmer, and then frames the Creature for the crime. Brooking no such unjust treatment, the Creature gets out of his pen and wreaks his vengeance on the despicable Morrow. Discontented with California living, the Creature wanders back to the sea, where, since his gills are no longer functional, he presumably drowns.

▪

The original Gill-man was portrayed by Ben Chapman, then by the better-known Ricou Browning in subsequent films. Both were adept at holding their breath, swimming, and gaping at lovely females. Familiar "B" picture husky, Don Megowan, took over the role as the land Creature.

The first two films were directed by Jack Arnold, Universal-International's sci-fi master, and the last was done in similarly slick style by his colleague, John Sherwood. All three films were contrived with surprising, if not impressive, competency and credibility. Good acting by solid casts, fine special effects and photography lent the films a quality absent from most pictures of a genre plagued by shoddiness and hokiness. In the

Creature from **"The Black Lagoon".**

The **"Monster of Piedras Blancas."**

A terrifying creature from the deep.

An undersea shot of **"The Creature."**

Creature cycle even the cliche and expected plot twists were handled with freshness, originality, imagination, and intelligence. With plots and themes consistent with one another, the three films comprise a sequential saga, a tragical trilogy that is perhaps the finest cinematic interpretation of the modern archetypal myth of the Creature. ☆

CLARA BOW

By Richard Hudson

Concluding installment of ***Clara Bow*** *talented and vivacious star of the twenties.*

"In 1929 she was earning $5,000 a week while others in her realm got $10,000. It seemed she was still the "kid from Brooklyn" to those who reaped millions from her in-born talent to make people happy and gay and sometimes shed a tear.

"Once a man explained to me why I'm successful in those flapper parts more than anyone else," she once said. "Because all the time the flapper is laughing and dancing, there's a feeling of tragedy underneath. She's kind of unhappy and disillusioned all the time. That's what the people sense. They can't analyze it, but it's what makes her different from other whoopee girls.

"And I guess it's true, because I really feel that way. I smile, but my eyes never smile. Kind of laugh, clown, laugh idea — you know what I mean."

Clara wanted more than anything else in the world to be a movie star with all the trimmings. But life for cinema queens is not always chasing rainbows; many storms and much thunder and lightning follow their every step.

Bow was always a fighter even against the power of the producers, press and public. She came from nothing and had everything and lost it but the spirit to drive herself on even when she couldn't sleep away her troubles with booze and pills.

She didn't want to hurt anyone.

Bow was never afraid of an interview and spoke her mind and thoughts, many times to her own detriment.

"Some people kid themselves about fame. But that's not enough to make up to them for everything. Not Clara Bow. I may be dumb about a lot of things, but that's one thing I thought out.

"I'm glad people like me and that thousands write letters. But I know that isn't real friendship and the minute I do something wrong on or off the screen they don't like, they'll turn against me."

A love balm suit by the wife of D. William Earl Pearson, stopped the merry-go-round the first time. On the advice of her attorney, Clara, supposedly settled out of court for $30,000. But later she denied this. She got a back lash of three million in bad publicity and public condemnation.

The **flapper** to end all flappers.

She tried to explain.

"I'm not a homewrecker. A star can go in for an appendectomy or tooth-pulling and get his heart yanked out!"

Her engagement to singer Harry Richman hit the headlines as an antidote. Later when broken off everyone said it was a "publicity stunt."

Clara loved to gamble. Many nights her house rang with the shouts of "come on seven!" or "Jeez, I crapped out." At Cal-Neva, a plush chance palace in Nevada, she dropped 13,900 bucks. She refused to pay. The papers headline it.

Clara told Ruby Behlmer:

"Gambling, I loved, and I always paid off at Caliente, but when cards are marked — no dice. I never paid any woman $30,000 or 30,000 cents. Also, no blackmailer received one cent from me. In retrospect, perhaps I should have paid off and saved myself many heartaches. I took it on the chin and my health suffered."

In 1929 Clara made her first talkie, THE WILD PARTY. The only thing wild about it was the title.

In DANGEROUS CURVES she showed improvement which she had done on her own. But she was worried and knew she needed a return to the old Bow. So the studio put her back in a flapper role in THE SATURDAY NIGHT KID. Clara blasted it as "the most horrible thing I've ever been in."

With scandals and the pressures about her career mounting like a time-bomb inside of her meeting with Rex Bell (George F. Bedlam) while filming *True To The Navy* was a godsend. She fell deeply in love with the handsome cowpoke from Nevada. He seemed to understand her madcap nature and the whirlwind world that surrounded her. Slowly he took charge of her affairs and in so doing undercovered, sadly for Bow, a betrayal by her secretary Daisy De Voe.

Rex discovered that Daisy had been signing checks, which she was allowed to do but not for her own benefit. She was stealing Clara blind. When confronted, she denied Rex's charges. Upon his advice, Clara discharged a gal she had considered her most trusted friend.

She was deeply hurt but refused to bring charges.

Daisy was guilty as hell. She couldn't account for the embezzlement and her attempts to blackmail her former employer. The jury found her guilty on only one of 37 larceny charges and sentenced her to a year in jail.

So Daisy went to jail and Clara to the cleaners.

Two films shown during the trial were flops. In June of 1931 production of *Manhandle* was stopped by Schulberg and the producer announced Clara's contract had been cancelled at her own request.

Years later Clara spoke of this shattering moment:

"When I decided to leave the screen, I told Ben Schulberg I would not finish my contract or ever work again for any one. He yelled and threatened to sue me and I said, 'Go ahead, Ben, sue me. I've fought a thief and a blackmailer. . ."

He did not sue, but the bad publicity and hard times forced Clara to enter a "rest home."

Entering a sanitarium the klieg lights went out and the candid-cameras were shuttered as the glowing red head walked into a deep shadow that was made for mourning. But no one cried. Not even those who had made the trips to the bank to deposit the millions she'd coined for Paramount.

The razz-ma-tazz girl of the flaming capers wasn't even on the back page.

But there was one who did lend a strong arm and deep love — Rex Bell. As the dark hours crowded Clara into a narrow corner Rex and Clara were married in Las Vegas on December 4, 1931. Clara was 24 years of age and Rex 28.

Following the Daisy devourer Rex said to reporters:

"If she had been Minnie Zilch instead of Clara Bow, perhaps this never would have happened. But the emotional strains of her early years have been too much for her nervous system.

"Sometimes when you're starting thoroughbreds, you break 'em in too early. While you take a saddlehorse

Rare Clara Bow photos courtesy of Richard Hudson,—Quality First.

and bring him along easy."

To which Clara added:

"Rex's love and faith, I know, saved my mind."

At Rex's ranch in Nevada the girl from Brooklyn came back. The outdoors was new to her and she loved it.

"Old mother nature is the best doctor in the world for fractured nerves and — other things."

She felt so revived that she and Rex came back to Hollywood in July of 1932. There were many rumors what she would do. They finally simmered down to a contract with Fox for $125,000 to star in Tiffany Thayer's best seller, *Call Her Savage.*

Why did Clara get into harness again?

A story in a movie magazine appeared under the title, *Has Scandal Beaten Clara Bow?*

When reporters confronted her she shouted: "No!" and waved the Fox contract in their faces.

Call Her Savage is one of the few pictures Bow liked. She played with all her old fire but also with a curious restraint that added dimension to her character.

But her second film for Fox, *Hoopla,* a remake of *The Barker,* a play laid in a carnival with Bow as a kooch dancer was a replay of the old image.

Clara hated it and it died at the boxoffice.

"I've had enough. It wasn't ever like I thought it was going to be. It was always a disappointment."

So she retired to a 350,000 acre ranch near Searchlight, Nevada. She bore Bell two sons. Rex Anthony and George Robert. And she seemed happy for the first time in her life.

In 1954 and 1958 Rex was elected Lieutenant Governor of the state. And Clara stayed as much out of the spotlight as possible.

But then something happened to the lovely red-head and she left Nevada and came back to Southern California to a Sanitarium in Culver City, then into a private bungalow with a nurse companion named Mrs. Estella Smith. Dr. Karl von Hagen, a noted neuro-psychiatrist attended her for her remaining years.

Because of his business and political duties, Rex's time was spent mostly in Nevada. And the breach widened through the years.

On July 4, 1962, Rex Bell died suddenly in Nevada. Clara's first appearance in public for 10 years was at his funeral accompanied by their son George at the Church of the Recessional.

On September 28, 1965, at age 58, Clara Bow found the sleep that had eluded her all of her restless life, watching the late late show on television.

CLARA
BOW
IN
CALL HER
SAVAGE
Best-seller by Tiffany Thayer
SHE'S BACK!
A GREATER
CLARA BOW!
The most important picture announcement of the current year. The answer to the overwhelming world-wide Public Demand for another Clara Bow picture.
Here she is! A New and Greater Clara Bow—revealing an amazing and brilliant dramatic ability, giving a performance that places her high among the screen's greatest emotional actresses.
Another triumph for FOX.
FOX

One of her few talkies which pleased Clara—**"Call Her Savage."**

Life Story of Clara Bow The "It" Girl To Be Filmed

Clara Bow's Sons, George and Rex Bell Jr., have completed arrangements with Richard Polimer and his company to film the life story of the **"It Girl."** Marilyn Monroe tried unsuccessfully to obtain rights to star in the film. Clara felt Marilyn was right to portray her, but she didn't want her story filmed while she was still alive.

Rex Jr., Assistant District Attorney of Clark County, Nevada, says, "So many erroneous stories have been printed about mother, I wanted to see a good movie. There are great stories — both funny and sad."

There were ways to say goodbye to the *It Girl,* a living symbol of the Roaring Twenties, the heart-throb of millions in the bootleg era, but a man who never met her said it so well it needs reprinting, television personality and columnist — Paul Coates.

"At 11 o'clock this morning I have a sad but rather curious duty to perform.

"They are holding funeral services for Clara Bow at Forest Lawn's Church of the Recessional. And I'll be there as an honorary pallbearer.

"A sad duty, of course. But more so, because her death is a reminder that the giddy glittery sex-and-nonsense decade she dominated, is really long, long, long gone.

"Those of us who remember it, either as active participants or as sly pre-puberty observers, tend, now to aches, pains and baldness, a paunch and the other assorted hors d'oeuvres of age.

"Clara Bow, I remember. And I owe her no small debt. She was my earliest love. At the time, my parents, in the comfortable ignorance of all parents, thought I was consumed only by such pursuits as shooting marbles or trading bubble gum cards.

"I knew, however, there was more to life than that. There was Clara Bow, whose movies incited the first stirrings of the libido within me.

"What was that picture? I'll never remember the name. But I'll never forget the plot. She was shipwrecked. And this tramp steamer took her aboard. There she was, one flapper with pouting lips and hardly enough clothes on to keep from catching her death of cold, alone with a crew of ordinary — but evil-minded seamen.

"I saw the film with an aunt of mine. When we got home, I recall my mother asking her: 'How was the movie?'

" 'Thought I'd die of embarrassment,' my aunt stage-whispered, nodding to me. I mean with the K-I-D there."

" 'It was.' she added a 'very sexy picture.'

"Mama shrugged. 'That's all right. It's all over his H-E-A-D.' "

"But how little did they know. I learned about W-O-M-E-N from Clara Bow.

"Now she's gone. It's sad and it's curious that I should walk as a pallbearer at her funeral.

"Curious, because I have never met her.

"In the early 50's she began writing me. A card every Christmas. Every Easter. An occasional note commenting on some column I had done. Yet I never saw her. And we never talked.

"Many times, I tried to get her on the phone. It was no use. In retirement she had apparently become shy of direct contact with people. So I knew her only through letters.

"The other day, I talked with her older son, Rex Bell, Jr.

"She wrote a list of burial instructions a few years ago,' he told me. 'And she made a specific request that you be contacted immediately after her death. She thought you might want to serve as a pallbearer."

"There are a few close friends who will serve this morning — Jack Oakie, Richard Arlen, Buddy Rogers, Jack Dempsey.

"But there are others like myself among the honorary pallbearers who never really knew her.

"Somehow it is poignant that Clara Bow should have asked strangers to see her to her grave.

"It's almost as if, in her voluntary exile from Hollywood, she thought everybody from the past had forgotten her.

"And they haven't. They surely haven't. . ." ★

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Horror & Macabre Films—Supernatural Classics. Lon Chaney—*Man of a 1000 Faces, The Werewolf, Dracula, Dr. Jekyll & Mr. Hyde, Dr. Caligari, The Wolf Man, Creature From The Black Lagoon, Frankenstein,* etc. Masters of the Thrillers, Bela Lugosi, Boris Karloff, Peter Lorre, Fredric March, Vincent Price, Christopher Lee. Men Who Create Monsters & More.

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Mary Pickford—America's Sweetheart. Alfred Hitchcock, The Master of Movie Suspense. Inger Stevens, Saint or Sinner? Beloved Stars of "Golden Days of Radio."

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Ginger Rogers—cover/story—Hall of Fame. Rare Candid Camera Stars (unpublished) Scrapbook. New Baja Movietown. Nigel Bruce Interview—New Dr. Watson. Telly Savalas, Alexis Smith, Craig Reynolds.

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Stephen Boyd & Sophia Loren in 1964's "Fall of the Roman Empire"—cover. Stephen Boyd Interview. Story on "Evil in Deep" Diana Dors.

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Carol Lynley & Gary Lockwood. Where to Get Free TV Tickets. Star's Lips & Other Collections. When the Movies Began to Speak—1927. 25th Anniversary, *The King & I.*

Continued

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Golden Films—1977 Festival of Hits. Unpublished photos of famous couples & stars of '30s & '50s/Scrapbook series. Authentic Lip-prints of Stars Quiz. Hollywood Honors Crosby, Hope & Dorothy Lamour.

FEBRUARY 1977—Vol. 11, No. 3
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Joan Crawford Tribute—Collector's Photos from Her 50-Year Career/cover. "I Remember"—Jack Oakie. Crawford Museum. Artistry of the Young Animators. Academy's Student Film Awards. Allyn Joslyn. Jan Clayton.

SEPTEMBER 1977—
Vol. 11, No. 10
Dolores Del Rio—Exotic Latin Star/cover. Collectors, photos. Hollywood's Latin Beauties. Douglas Fairbanks, Man of the World, photos. Mervyn LeRoy on *Quo Vadis.* Merton of the Movies. Exclusive Photos of Shirley Temple receiving Ruby Award.

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Great Western Heroes Edition. Filmdom's top cowboy stars . . . ***John Wayne***—cover, America's shooting star, Cowgirls, ". . .Meanwhile Back at the Ranch," Saddle Burning Saturdays, Rare Candid Unpublished Cowboy Photos, Cowboys Hall of Fame, Roy Rogers and Dale Evans Museum, etc. A must for every collector.

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Fabulous Rita Hayworth/cover. Thalian tribute, photos from her career, Famous Gilda page poster. Pistol-packing Eastwood and Bronson. Danish Film Institute. Janet Blair Interview. Veda Ann Borg. The Lone Ranger, etc.

MARCH 1978—Vol. 12, No. 2
Mae West Sextette Exclusive Photo Collection, Personal interview, Mae reveals glamour secrets, leading men, her life and beliefs. "Texas Detour," Patrick Wayne.

APRIL 1978—Vol. 12, No. 3
The Gorgeous Lana Turner/cover. Her new career, Lana's untold story by her stand-in. Photo gallery. AFI Honors Henry Fonda. Stars & Their Stand-Ins. Great Vamps of All Times. That Was Coop (Gary Cooper). Unusual Facts About Academy Awards. Filmoteca, Spain's Bullfight Filmmaker. Filmex 1978.
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The Great Garbo/cover. Photos & features by Harriet Parsons. The Time I Saw Garbo . . . Jack Oakie. 1978 Update on Garbo. Lee Graham. Cover photo a rare collector's item. Neil Simon tribute. Movieland Guide, 16-page '78 update on where to go, what to do, etc. Maps—Hollywood Landmarks, Free TV Tickets & more.
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HSM's Science Fiction Special Edition. "Star Trek—The Movie." Meteor, new film thriller. Star Wars Sequel: "The Empire Strikes Back." Exclusive interviews, "The Greats of Science Fiction George Pal, Frank Van De Vere, Gene Warren." Movie Masterpieces of Science Fiction. Collector's photo gallery of films that made history. Sci-Fi Academy Awards. "Star Wars." "Encounters of the Third Kind." Casual Con-Sci-Fi Convention.

AUGUST 1978—Vol. 12, No. 6
Alan Ladd & His Legacy/cover. Photos & stories. Keyhole Portraits Ladd, Veronica Lake. Madeleine Carroll, Recluse in Spain. Queen of the Fans. David Niven's 89th Film. Patricia Morrison career/interview.

SEPTEMBER 1978—Vol. 12, No. 7
"The Comedians"/mural from old Pantages Theatre, Hollywood. All the great comedians—Chaplin, Laurel & Hardy, Buster Keaton, Ben Turpin, Hope, etc. Treasury of hard to find photos.

OCTOBER 1978—Vol. 12, No. 8
Jack Oakie Tribute to a great performer and comedian. 32-page souvenir edition presented as souvenir at Pickfair. Stories by Jack's friends. Hal Kanter, Seymour Jacobs, Alice Faye, Dale Olson, Charles Parker, Lee Graham. Rosemary Awards for Silent Stars. Moviereel. Disney's Top Animators.

NOVEMBER 1978—
Vol. 12, No. 9
The Hollywood Rebels, ***Montgomery Clift-Liz Taylor***/cover. Excerpts & stories from autobiographies. Brando interview & Cauliflower Alley Heroes. Lana Turner Interview. The New "Bs." James Whitmore.

DECEMBER 1978—Vol. 12, No. 10
Shirley Temple. Her films, her fan club. Storybook Photo Memories. Movie Moppets of Yesteryear. Marie Dressler. Frances Drake. Pat Buttram. ANTA Astaire Awards. Ultimate Movie Quiz.

FEBRUARY 1979—Vol. 12, No. 11
The eternal ***Marlene Dietrich.*** Kim Novak—Collectors Photos. Frank Capra, Director Series. Judy Garland Auction Memorabilia. Golden Era of Radio & TV. Edward G. Robinson Collection. The Thalians & more.

MARCH 1979—Vol. 12, No. 12
Judy Garland. Judy's No. 1 Fan. An Affectionate Portfolio. Judy's Photos. "That Elusive Rainbow." The Singing Star Greats, Souvenir Collection. Those Singing, Dancing Ladies—Unpublished Candids. The Jerry Lewis Story. Enchanting Alice Faye. Carmen Miranda Museum. Hattie McDaniel—"More Than a Mammy."
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Cary Grant & Ingrid Bergman, Personal Interviews. James Cain, Writer-Director Series. Hattie McDaniel, Oscar Winner. British Movie Card Collection. Pickfair Party. Golden Globe Awards

MAY 1979—Vol. 13, No. 2
Katharine Hepburn & Spencer Tracy, A Quarter Century of Togetherness. A Visit With William Powell. Loy & Powell—Then & Now. Hollywood's Great Romantic Teams. Eleanor Parker—Above & Beyond. Golden Era Radio & TV—Pictorial.

JUNE 1979—Vol. 13, No. 3
Humphrey Bogart & Lauren Bacall. The Bogie Cult. Excerpts, Bacall's new book, "By Myself." The Warner Stars—50 Years. Fate Warner Actresses. Kay Francis. Ann Sheridan. Shirley Temple Today. Warner USC Tribute. Summer Preview—So. Calif. Amusement Attractions.

AUGUST 1979—Vol. 13, No. 4
Tyrone Power. The Secret Life of Tyrone, A Dedicated Artist. Gina Lolobrigida's 2nd Career. Groucho—"I Must Be Going." Sophia Loren—Life and Loves review. Mary Pickford Memorabilia. Lillian Gish Honored. Kendall's Movie-Script Life. Hanover St. Bash. Story of Evelyn Keyes. John Wayne Tribute.

SEPTEMBER 1979—Vol. 13, No. 5
Sinatra & Gene Kelly. The legendary Song & Dance Men. Born to Dance Memory Portfolio. Ann Miller—"I Danced with Astaire." Out of the Chorus Line. Scrapbook Unpublished Photos '30s & '40s (Song and Dance Men). My Fair Lady (Audrey Hepburn) Returns to Screen. Portraits—Chevalier, Dick Powell. Early Musical Gems. Historic Theatre Renaissance.

OCTOBER 1979
Vol. 13, No. 6
Ava Gardner - beauty in exile. Her own Carolina museum, yesterday & today photos, James Mason, Frank Capra Jr., Van Johnson-the good old days are today, Rod Taylor, Jodi Gilbert, Angela Greene, Dick Foran, Starring Power, Massey, Flynn, Sanders, TV and Radios Golden era photos, biogs.

NOVEMBER 1979 Vol. 13, No. 7
MGM "More stars than there are in heaven" also 40th Anniversary ***Wizard of Oz collectors special,*** The Wizardary of Oz, Judy's Journey to Oz, loaded with photos. MGM Movie Classics, rare stills. The MGM Look, MGM Girls, "Goodbye Nostalgia" Powell, Reynolds, Cyd Charisse, Ann Miller, and Van Johnson's love affair with the stars, Jean Harlow, James Stewart, Robert Taylor, Robert Montomgery.

DECEMBER 1979 Vol. 13, No. 8
Deanna Durbin Holiday cover, the star who traded fame for obscurity, Yesterdays Teenagers photos, Holiday Memories pictorial, Britain's favorites, Bebe Daniels and Ben Lyon, Joan Blondell remembers, Rita Quigley, Jean Seberg, a restless heart, Stars and their pets, oldtime photos, The Thalians part-, Tony Curtis, "the sweet smell success," Last hurrah for Gracie Fields.

FEBRUARY 1980 Vol. 13, No. 9
Laurence Olivier & Vivien Leigh cover, features, photos. Marilyn Monroe's amazing twin, Jane Powell, Queen of Roadshows, Deanne Crain's $30,000 collection, Collectors Guide & Movie clip collection, Zooful of animals (famous animal stars) films Hedy Lamarr, Selena Royale, Rocky Horror Cult Show. Cinema Chat-50 yrs. ago.

MARCH 1980 Volume 13, No 10.
Errol Flynn, the Swashbuckler, career photos, Lost Horizons returns-SRO, Joseph Cotten, Lex Barker, Hermione Gingold, Golden Globe Awards, King of the B's—Cowboy stars, Heroines of the Sagebrush — Cowgirl stars, Collecting section/ Posters, etc. Sally Rand, Stars and their Pets.

APRIL 1980 Volume 13, No. 11
Rock Hudson, Doris Day classic love scene cover, Rock-The American Hero, Doris Day, The Sunshine Girl/photos. Marvelous Myrna Loy, Great Hollywood Love Scenes/famous star photos, Collecting Books, Press Books, Magazines, Guide Leading ladies silent screen, Jetta Goudal's Rosemary Award, Lillian Gish, Anne Jeffreys, HSM at Cannes Festival.

MAY 1980 Vol. 13, No. 12
Lana Turner, Marilyn Monroe, Betty Grable & Mae West — four gorgeous blondes. A tribute to Hollywood's blondes. Lana Turner her life, loves. Why blondes have more fun in Hollywood. AFI Tribute to James Stewart/photos. Decline fall of love goddess! Classic comic book collectors, etc. Raymond Burr Collection, Hollywood Classic Love Scenes. Claire Trevor, Penny Singleton.

JUNE 1980 Volume 14, No. 1
Liza Minnelli "Cabaret" cover. What happened to Liza's movie career? Steve McQueen, Super Star, Cornell Wilde Story, Shirley Temple & Errol Flynn collector stories, Movie History section: When titles explained everything. Silents to talkies, How star system was built, Rare photos Thirties, Hollywood Memorial Park where early stars rest.

AUGUST 1980 Vol. 14, No. 2
Susan Hayward Special Tribute, The Rebellious Redhead, A Star's Star, "The Lost Moment" — "I'll Cry Tomorrow", Montage photos Susan . . . Legend of Lone Ranger, Victor Mature, Alec Guiness, Mary McCarty, Lillian Roth, Hildergarde, Marion Davies Museum, Collections section, — Debbie Reynolds, HSM's are valuable, etc.

SEPTEMBER 1980 Vol. 14, No. 3
Gary Cooper — The man who was eternal "Coop". Biographs, Deborah Kerr, Bea Lillie interviews, Jean Peters, the reluctant star, DeWitt Bodeen, writer series, Neil Hamilton Today, Sinatra Benefit, Barbara Britton, Jon Hall, Movie Collecting — Radio Program Addict, Movie Star Dolls & more.

OCTOBER 1980 Vol. 14, No. 4
SOPHIA LOREN. That fabulous face. Comments on co-stars, photos from TV show, 3 pages famous pin-up stars, Sugar Babies in Hollywood, David Niven, Hollywood's Forgotten Daughters, Film Fan Quiz, Films of June Haver, Darla Hood, Gale Robbins, Collection's Section. "Scarlett Fever," Movie Museum, Value of Memorabilia.

NOVEMBER 1980 Vol. 14, No. 5
Special tribute to Barbara Stanwyck. Rare interview. Silverhaired glamour girl's portrait gallery of memorable performances.

DECEMBER 1980 Vol. 14, No. 6
Holiday cover of 20 stars in full color. Hollywood, givingest town in USA. Priceless Holiday pictorial memories. Famous Holiday Magazine covers of years gone by. Stars collections and cards. Salute to Lena Horne . . . Gene Tierney, star re-born . . . Rosemary DeCamp. Collection stories. Collector's section.

FEBRUARY 1981 Vol. 14, No. 7
4 STAR COVER: Kim Novak, Liz Taylor, Hedy LaMarr and Katharine Hepburn, Kim's Double Life/Interview. Hepburn interview. Pictorial "The Mirror Crack'd." Hedy LaMarr — the Heavenly Body, George Cukor, Iris Meredith, Davenport, Palace of Dreams, Collector features-George Montgomery, Audie Murphy and more.

MARCH 1981 Vol. 14, No. 8
RONALD REAGAN COVER: the actor who became President. Collector photos from his and Nancy Davis' film careers. Alexis Smith, the girl who has it altogether. Versatile Eve Arden, Nancy Carroll portrait, Eleanor Powell remembers, The Bewitching Ms. Turner (Lana), Finch, Bloody Finch, Tribute to Mae West, Rosemary La Planche, Unique Movie Collectibles.

APRIL 1981 Vol. 14, No. 9
MARIA MONTEZ cover, feature, queen technicolor features, Lex Barker, King of the Jungle, photos. Donna Reed, an Oscar didn't help, Ruth Warrick, Lori Nelson, Chester Morris, Kathleen Burke, Kay Medford, Stars Culinary talents, 38th Golden Globe Awards, 1913 Movie Studio, Mary Pickford Estate Auction.

MAY 1981 Vol. 14, No. 10
Roy Rogers & Dale Evans cover. Souvenir edition "Corral of Western Stars", Roy Rogers & Dale Evans Museums, photos, Famous Movie Horses, John Wayne great Western hero, best films, Heroines of the West, Famous Western Classics, photos, Popcorn Posse & cowboy pictorial, Jack Oakie, a Jolly Cowboy, Remarkable Sunset Carson, Famous Western Museums and Guide, Joel McCrea, Gene Autry, Best of the Badmen . . . Sidekicks, Leonardo of the leather, Secret Lone Ranger.

JUNE 1981 Vol. 14, No.11
Paul Newman cover and feature, Maureen O'Hara, fighting Redhead, Estelle Winwood, 98 years young, Lifetime memorabilia Patsy Kelly, Landmark-Theatre of the Stars, The Earl Carroll girls re-union, Warners Unholy Three, Barrymore, Ernst, Rin Tin Tin, Studio Collectors Club, TVtiqueing, Auction prices-plus.

CORRECTION: Due to a typographical error, Vol. 13, No. 10 is the Errol Flynn cover issue. Vol. 13, No. 11, Doris Day and Rock Hudson cover, Vol. 13, No. 12, Lana Turner, Marilyn Monroe, Betty Grable & Mae West cover.

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STUDIO COLLECTORS CLUB
Collecting Movie Memorabilia For Fun and Profit

Reagan Signs Poster Third Time

President Regan may not know him personally but the President has ties to a Burbank police lieutenant that dates back to 1949 young.

In Hollywood that year, 13-year-old Talbert Kanigher spent his Sundays outside the movie studios, collecting autographs from the great and near-great.

"I used to get food money and bus fare from my folks, and go to the studios and collect signatures all day," Kanigher said. "That was my Sunday out to do my thing."

Among the stars young Kanigher hounded was actor Ronald Reagan, who willingly accommodated the boy by signing his book.

But, the ties between Reagan and Kanigher by no means end there.

In 1966, when Reagan was elected to his first term as the governor of California, Kanigher — by now a veteran Burbank police officer — again got his autograph, this time on a "Reagan for Governor" poster.

When Reagan was re-elected in 1970. Kanigher sent him the same poster and reminded him in a note of the favor he had done for Kanigher four years earlier. Reagan again signed the poster and returned it to Kanigher.

On Friday, Kanigher was presented with the same poster, this time displaying a third signature by the same man — now president of the United States.

The latest autograph was obtained for Kanigher on March 18 by Assemblyman Patrick J. Nolan. R-Glendale, when Nolan visited with Reagan in Washington.

To Kanigher — who is an established autograph collector with about 4,000 famous signatures — the presentation was his finest hour.

"The poster to me is worth more than anything else in my whole collection." Kanigher said. "Now I have the complete history of President Reagan's political career.

"And, as far as I'm concerned," he said, "it's the only one like it in the world."

When Reagan signed the poster the first time, Kanigher said, "I told him, 'Someday you're going to be president of the United States,' and he said, 'Thanks for your thoughts. I hope you're right.'"

"When he signed it the second time," Kanigher said, "I think he remembered . . because it's unusual.

Today, Kanigher said he is indebted to the president and to Nolan, and finds their kindness heartening.

"I think sometimes we think the politicians are too busy to think of us," Kanigher said. "But, when they take the time for something like this . . . that's pretty damned nice."

Optimistically, Kanigher said he is waiting for one more Reagan signature.

"When Reagan is re-elected in 1984," he said, "I'm going to have (the poster) signed again, and then I'll reframe it."

Kanigher, 45 has collected about 1,500 signatures over the past 32 years, and has obtained about 2,500 others through estate sales.

Among his other collector's items are a set of autographed footprints by 10 of the 12 astronauts who walked on the moon, and the autograph of Sid Grauman, accompanied by Grauman's drawing of his footprints and handprints. Grauman owned the Grauman's (now Mann's) Chinese Theater on Hollywood Boulevard, the site where hundreds of stars have cemented their hands and feet in the sidewalk.

"What I try to do is try to obtain autographs and something unusual," Kanigher said.

"I try to think of the unusual and the interesting," he said. "If you have an autographed letter, say, by Charles Lindbergh, and it's declining an invitation to tea, it's nothing special. But, when you have him explaining the airplane . . . that's pretty interesting."

When Kanigher does get an unusually personal signature, he makes a $25 donation in the celebrity's name to the charity of the celebrity's choice — or, if there is no preference, to the American Cancer Society or Braille Institute for the Blind.

"I figure, this way, it makes me feel better if I'm getting something of personal value and I'm giving something of value to someone who needs it," Kanigher said.

Kanigher - a 24-year Burbank resident — displays his work charitably at the local churches and libraries. ★

— Julie Price

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Hollywood's Most Famous Photograph

"The GI's favorite pinup" photo is now a valuable collectible

by Christopher Moor

What is the most famous photograph ever to come out of Hollywood?

No, it's not Marilyn's celebrated nude or Farrah's red bathing-suit poster. And a drenched Bo Derek doesn't get a look in either.

Betty Grable's World War II pinup claims the title: standing with back to the camera and smiling, coyly, over her right shoulder, hair piled high and wearing a white swimsuit. Cheesecake's all-time classic.

Today, the item continues to be very much a collectible. Many of the star's loyal admirers, throughout the world, clip it from the latest publications, to include in their scrapbooks, or to hang on the wall in their own Grable galleries.

Thirty-seven years ago, one in twelve servicemen marched to war with the photo tucked away in his survival kit. To him, *his* pinup girl said, "Follow me home. I'm what you're fighting for."

At the time, Grable, then the G.I.'s favorite pinup girl, had this to say: "A lot of these kids don't have any woman in their lives to fight for, and I guess what you would call us girls is their kind of inspiration. It is a grave responsibility."

And what inspiration! According to at least one writer, the shot may have been responsible for the Allies' victory.

It all began when photographer, Frank Powolny, said, "Look this way, Betty." She turned around on her "million-dollar legs" and the camera recorded the event for posterity.

The still was from a session originally taken for 20th Century-Fox studio artists. Intended for their use only, to create artwork for Grable's movie, *Sweet Rosie O'Grady.* When their task was completed, the shot was destined for burial in the archives. Killed. No public release.

However, the boys in the publicity department had other ideas. They rescued the negative, had prints made up and mailed them out to the troops. In secret.

Response was instantaneous.

Requests for the photograph—10,000 copies per week—poured into the Fox studio.

But before the demand could be met, the Hays Office, then guardian of Hollywood's moral code, had to be appeased. Censorship was necessary. An offending black garter had to be removed from Betty's left thigh. A corrupting influence in those innocent days!

Betty Grable Pinup

Suitably retouched, the photo was then released to enjoy a success story in the best tradition of Hollywood and the movies.

More than 3,000,000 copies were eventually distributed, all over the world. In small sizes, for wearing over the heart, through to larger ones, suitable for locker or barracks room wall.

Air Force personnel painted the pose on bomber nose cones. The Army, not to be outdone, came up with a map reading exercise called "Pinup Girl and Vicinity." Hundreds of newspapers and magazines published the photograph. And William Bendix found the most novel use of all—a shaving mirror—as used by him in the movie *Guadalcanal Diary.*

Betty Grable's picture gave more joy than she could ever have imagined, even in her wildest dreams. It played its part, too, in making her Top Box Office Attraction of 1943.

Even the boys in Vietnam were recipients of her pinup, incredible as it may seem. Nudity was forbidden in service publications. Hollywood's then eligible cheesecake girls hadn't responded to the cry, "Put your clothes on, we're shooting stills for the boys in uniform." Hence the pinup diet of either mid-Monroe or early Grable.

Ironically, in the latter years of her life, the star may have regretted posing for the photo. Divorced from bandleader Harry James in 1965, she tried for a new career on the stage with mixed success. Producers, in her opinion, thought her talents limited to posing in a white swimsuit.

Betty Grable died on July 2, 1973, from lung cancer.

Her famous pinup lives on. Printed in a variety of books and magazines, on posters, birthday cards, badges and T-shirts—not to mention a life-size, stuffed cushion. ☆

HSM's friend and subscriber, Christopher Moor of Wellington, New Zealand, has contributed this special article on collecting the world's most sought-after photo/poster. Christopher would like to hear from any film buff or collector: P.O. Box 1648, Wellington, New Zealand.

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MOVIEREEL Continued

and by the Academy's special film programs coordinator Douglas Edwards, the programs will take place in the Academy's Samuel Goldwyn Theater on Saturday afternoons through the fall.

On September 12 the series will offer an examination of the images of women in animation, to be followed on October 3 by a survey of the images of blacks. October 31 will see a special Halloween look at demons, devils, ghosts and goblins. And the series will conclude December 5 with a program entitled "Animation Goes to War." All programs will begin at 1:30 p.m.

Admission to each program will be $3.00, general public; free to Academy members. Doors will open at 12:00 p.m.; seating will be on a first-come, unreserved basis. The Academy is located at 8949 Wilshire Blvd. in Beverly Hills. For further details, telephone 278-8990, ext. 215.

★ ★ ★

An **exhibition** of photographs, drawings, animation cels and other artifacts from each of Walt Disney Studios' 20 animated features will be on view in the first and second floor lobby areas of the Academy of Motion Picture Arts and Sciences through September 4. (8949 Wilshire Blvd., Beverly Hills.)

FILM FESTIVALS

Third annual International Fan Club Assn., Oct. 2, 3 & 4 at the Los Angeles Hilton Hotel, 903 Wilshire Blvd., Los Angeles, Calif. Fan Club Forum, Award Dinner, Celebrities, Door Prizes, Displays. For additional details write James Spearo, Int. Fan Club Assn., 2987 S. Wentworth Ave., Milwaukee, Wisconsin 53207. Watch for special photo coverage in HSM.

Movie-Video Expo VI, Oct. 23-25 at the Sheraton Universal Hotel, Universal City, Calif. Celebrities, dealers tables, film showings, etc. Write National Film Society, 2873 West 95th St., Overland Park, Kansas 66206.

ASPEN FILMFEST '81 will happen this year from September 18 to 23. The festival is dedicated to recent American independently-produced films and is sponsored by the non-profit Aspen Council on the Arts. Included in the fest is the Western States Film Competition, with cash prizes and a special showing for the winners.

For further information, write ASPEN FILMFEST, Box 8910, Aspen, Colorado 81612; or call (303) 925-3117 or 925-5110.

EDGAR G. ULMER FILM FESTIVAL

The USC Film Archives presented a one month festival representing the unique classics of director Edgar G. Ulmer. The only Hollywood director ever to pursue a career in B-movies through artistic preference. Born in Vienna, he first studied architecture and at 16, became a set designer. He worked for the legendary Max Reinhardt and later made films for Decla in Berlin. Ulmer also collaborated with Alexander Korda and F.W. Murnau. Among his acclaimed works shown were: *The Strange Woman* with the exquisite Hedy Lamarr; *The Black Cat,* the 1933 adaptation of the Edgar Allan Poe horror favorite; *Murder Is My Beat* with Barbara Payton, exceptionally good in her last screen role; and *Bluebeard* with John Carradine as the French puppeteer doomed to kill Jean Parker, the woman he loves. The flashback sequence in *Bluebeard,* filmed with a tilted camera and distended sets, represent Ulmer's German Expressionism background.

—Kirk Crivello

The five **Sherlock Holmes** portrayed by (top l to r) Eille Norwood and John Barrymore, (bottom l to r) Arthur Wontner, Basil Rathbone and Clive Brook. The Academy of Motion Picture Arts and Sciences recently presented "An Evening with Sherlock Holmes" in celebration of the great detective's first meeting with Dr. Watson. That celebrated event took place January, 1881 at St. Bartholomew's Hospital in London when Holmes greeted Watson with these deathless words, "You have been in Afghanistan, I perceive." Others who have portrayed Holmes — Peter Cushing, George C. Scott, Nicol Williamson, Robert Stephens and Christopher Plummer.

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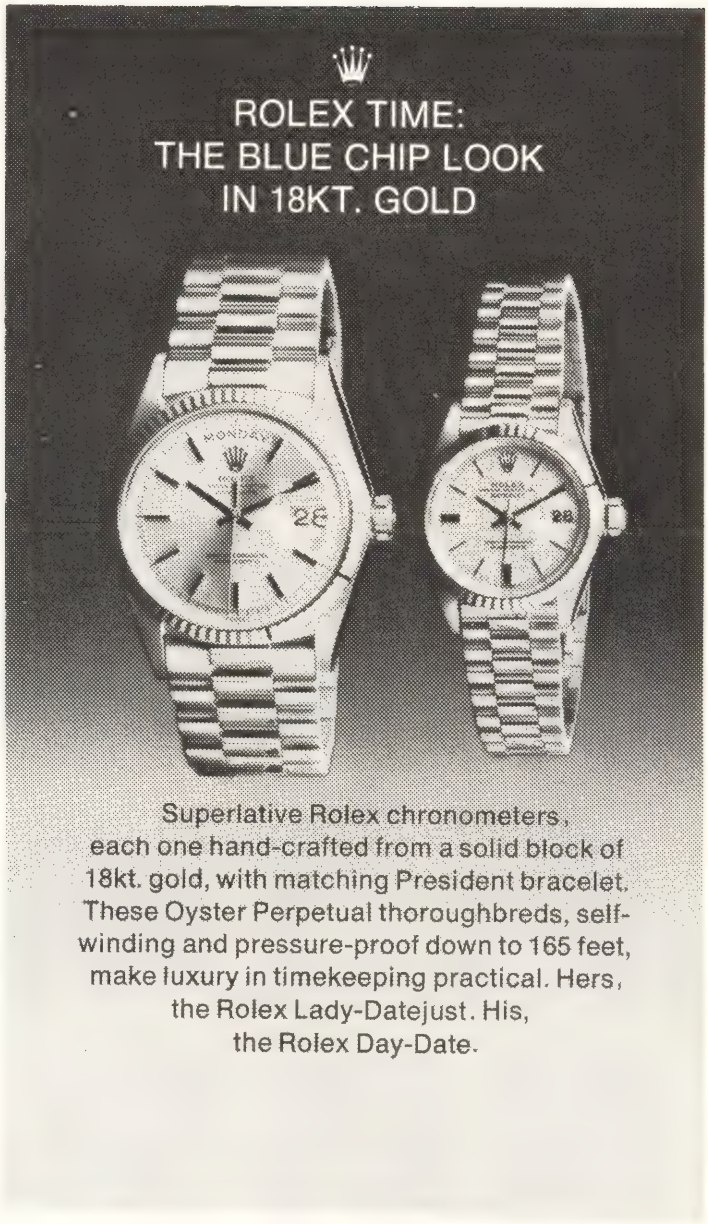
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THE BOOK BEAT

By Kirk Crivello

Hollywood's Children (Hougton Mifflin), is a fascinating account not only of the phenomenal rise and fall of Baby Peggy's show-business years but also the lives of seven decades of movie moppets, from the pioneering Mary Pickford, to Margaret O'Brien, whose dewy-eyed vulnerability signaled the end of audience enchantment with the kid-star cult. "None of us had been trained to do anything but sing, dance and act," Diana Cary writes. "We had no other trade, and virtually all of us had been seriously short-changed on education. Yet, in what other postwar industry could so many 25-year-old job applicants bring over 20 years of experience to their profession?" Through her friendship with many child players, including Anne Shirley, Frankie Darro, Baby Marie Osborne, Jane Withers and so many movie mothers, teachers or studio employees, she has enriched the tome with anecodotes and accuracy. But behind the adulation and excitement emerges another reality. The mothers operated in an age of limited opportunity for women. Many of these children were forced to help support their families, starting as extras. The most spectacular Hollywood lawsuit of the 1930s was Jackie Coogan's ballyhooed lost $4 million, resulting in the famed "Coogan Act." As tragic, was Edith Fellows in court to collect her childhood earnings as she turned 21. She was handed a check for $900.60! Edith took it as a joke, for that was what she had earned every week as a Columbia contract player. It wasn't. The money had vanished as did Darla Hood's 6 years *Our Gang* earnings. The book contains full-size portraits not only of parents, Charlotte Smith Pickford and Jack Coogan, Sr.

Author Cary, the ex-Baby Peggy, after many years searching for her own identity, has made an important contribution recalling a poignant part of Hollywood's past.

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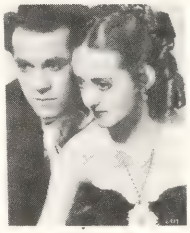
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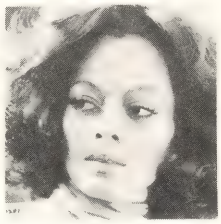
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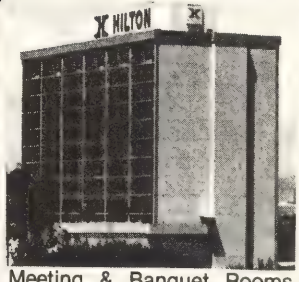
Dining Adventures

1 — One of rare Belgian continental restaurants in the Los Angeles area is **Michael's Canoga Inn** in Canoga Park. (Shown) **Belgian Chef Roger Lambert** displays one of patrons' favorite Belgian specialties Lapin aux Pruneaux to owner host **Christian Bernaert.** Comfy European type Inn opens daily for cocktails, luncheon and dinners are served nightly. 2 — **Robert Lee** (shown center) genial owner host of **Ho Toy's** Cantonese restaurant in Sherman Oaks greets two pretty stars, **Emily MacLaughlin (1) and Eileen Dietz** of popular soaper, General Hospital. Lee and his pretty wife. Carol, hosted several of the popular stars to a lavish Cantonese dinner. 3 — At the **New Nick's** Restaurant in the Sherman Oaks Galleria, **Doug Sheehan** (left) of TV's "General Hospital" and **Kate Abert** — among the recent diners. They're shown here with motion picture music editor Nick Washington, owner of the Nick's Restaurants. 4 — At **Cafe De La Paxi,** in Tarzana, **Michel** and **Lucy Najjar** with (right) TV's **Richard Paul** — among the diners at the popular Ventura Blvd. restaurant. Cafe De La Paix is open for luncheon and dinner every day but Tuesday.



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CONSTANDINAS

Vern Lanegrasse, TV's Hollywood Chef had as his guest pert Dody Goodman and the gracious actress comedienne was kept busy saying hello to fans at **Canstandinas,** the hottest place in town for Greek dancing and great Greek cuisine. The colorful taverna is located on North Vermont Avenue near Sixth Street and Deno Katsenes, owner with his father Tom and sister Elaine hosts as well as leading the exciting Greek dancing nightly.

JOY OF TEMPURA

Joy of Tempura in Woodland Hills boasts all the beautiful trappings of a traditional Japanese restaurant plus a few Yankee innovations. Munching on the delicious tempura *Shirley and Milton Krims* (he is the distinguished screenwriter) and enjoying the lively Sushi Bar were actor *Bill Erwin* and his *Fran,* editor of TV news for the Valley newspaper.

Geni Charlesworth

MARQUIS WEST

Lobster Fra Diavolo — with the Lobster sauteed in olive oil, shallots, tomato and white wine — in the shell — is among the impressive dinner entrees at the Marquis West in Santa Monica. Some of Master Chef (and co-owner) Pietro Giordano's other delicious seafood specialties include the Abalone Almondine, Mussels Marinara, Whitefish Meuniere, La Gamberoni and the Gamerboni Saute Costa Azzurra (with the prawns sauteed in butter, garlic, tomato, oregano and lemon sauce) and the restaurant's famous Calamari — Fritti, or San Remo — with a zesty Italian sauce. There's none better.

The Marquis West, open for dinner every evening and luncheon weekdays, is at 3100 Santa Monica Blvd., at Berkeley Street. Co-owners, with Chef Pietro, are manager Giuseppe D'Andria and host Pasquale Lombardo — all formerly with the old Marquis Restaurant on the Sunset Strip. This is one of the most popular restaurants in the Southland, deservedly so. More later.

—Marjorie Walker

ANGELA LANSBURY
Continued

and-white, so it's not going to wear out like color film. I thought *Manchurian Candidate* was a good piece of work. My character was so complex and scary, the connotations in what she stood for. I haven't made that many films recently. I went for a whole 8-year span and didn't make a single movie. The last film I'd made then was Disney's *Bedknobs and Broomsticks,* and the 'comeback' movie was *Death on the Nile."*

Click. The disappointment of losing the film version of *Mame* to Lucille Ball. "It's not that heartbreaking, because I've never been a person to set my heart on things that I wasn't sure I could get. It's awfully hard not to because in life one is continuously brought up short by something you'd give your right arm for, but I've always tried to be a little philosophical about things and parts and chances to play certain parts at certain times. So I was always prepared when I didn't get it. Of course you're never completely prepared and you always suffer from disappointment. To this day, however, I can sit here and tell you had we done a movie of the *Mame* we had done on Broadway — with all the underlying qualities of the character I imbued into that Mame — *if* you had met that lady, *if* that had been on the screen — I think the movie could have been an extraordinary success instead of a dull thud. I never saw it. I couldn't bear to see it."

The future. Following *Sweeney Todd* (receiving her fourth Best Actress Tony Award), flash forward to the upcoming musical/opera version of *Sunset Boulevard,* another Angela Lansbury-Harold Prince-Stephen Sondheim collaboration. "I don't yet know what form *Sunset Boulevard* is going to take. I know it's going to take a musical form but I still don't know and Hal doesn't know and Steve doesn't know. But it's not planned before the end of '82 or early '83."

Click. Angela Lansbury against a blue sky, her chin resting lightly on the heel of her palm.

"I'm an odd quantity, and I always will be. Thank God. Maybe that's what makes me unique to myself. I don't knock it anymore. I can't — because *I'm here.* I'm still here and I'm doing my own thing — when I want, where I want."

Click. Angela Lansbury singing one bar of "I'm Still Here."

Click. Remember. *Click.* ★

STARS HAVE NO CORNER
Continued

and others in our office. And that he was an amusing fellow.

Later, I could laugh with her at the memory of what Wild Bill had done that evening at going-home time. Paul Snell, the head *planter* (contact with press) had a habit of parking his flivver in front of the studio on his return from sojourning with newsmen. That area was "No Parking *EVER.*" Again and again, the patrolling policeman berated Snell and swore a ticket the next time. Finally, the ultimatum was "next time you go to jail, mister."

On this evening, Snell again had tried to get by with his traffic sin. From his office he could see his car being stalked by the irate man in blue. Snell went racing out, passing Wellman and shouting that if he got a ticket he would go to jail. By the time Snell got to the man with his pad at the *ready* mark, Wellman was on the sidewalk shouting to the policeman: "You can't do that."

The cop's attention was diverted to Wellman who kept up his cry of "You can't do that." The policeman tripped his way rapidly to Wellman's side, asking, "What's that?" And Snell got in his little puddle-hopper and whizzed away. Wellman quieted down and walked away, leaving the lawman puzzled at what charge he could cite Wellman with. And the errant driver had taken away the proof of illegal parking.

When Snell later thanked Wellman, the director replied, "You were in trouble. I thought I'd give you a helping hand."

To those of us in publicity who dreamed of futures with acclaim and monetary rewards, Wellman always advised: "Hang in there and there is a chance your big break will come." Then he would tell of how he benefitted because a great man had an astounding memory.

That man was General Pershing, commander-in-chief of the Eastern front during World War I. I have heard stories of his great memory for faces. A local reporter once told me how he had gone to cover an observation car message from Pershing and the general pointed to the reporter and asked, "Didn't I decorate you in France during the War?" He had, indeed, twelve years before.

Wellman told how he had been a lowly production assistant at MGM in the early twenties when Pershing was about to be hosted by studio *lions* on a visit to the lot. Wellman gathered with other employees just within the north auto gate through which Pershing's car would be driven. Some 150 feet toward the old studio cafe, all of the big frogs had emerged from executive offices to form a group to greet the war hero.

As the general's auto crept into the studio grounds, Pershing's attention was caught by Wellman. The general ordered the car to stop and called Wellman to the car's side. For several minutes they held a reunion because Pershing had known Wellman well as an American flyer who had fought Germans before this country had declared war. Pershing asked about Wellman's lowly duties, then in-

Oscar's, the charming Art Deco English dinery at 8210 Sunset Blvd. where the action is, closes for luncheon until September because of mucho growing pains. The hammering and whatever unpleasant sounds next door where they will be expanding into was a bit much so to compensate for the no-luncheon policy, pretty co-owner, London lass Michele Tooth opens at 5:30 p.m. daily instead of the usual 8 o'clock.

Light suppers for early bird theatre goers appeal with ususual goodies such as scrambled eggs and kippers a la our British cousins made on the premises quiche of the day, fresh berries, summer pudding and more. Later, the cook puts out the hot dishes for heartier appetites. Open from Mondays through Saturdays with late hours of midnight closing Fridays and Saturdays. Reservations a must, please!

Marty Feldman and friends dining at **Le Cellier** in Santa Monica where their Bastille Day celebration held for the first time was a pleasant diversion for patrons and friends. Jacques Don Salat, co-owner with his pretty wife Madelyn and Chef Jean Bellordre quipped about the special Marie Antoinette cake that was served "you may lose your head over it!" and apparently many diners did because every crumb was devoured!

---

quired, "What can I do for you, Bill?"

Wellman, noticing the impatient and curious wait by important men who dared not interrupt Pershing's visit with an "old friend" who was attracting attention, replied: "You are doing it right now."

So it happened that the *front office* took notice of a "hero going unnoticed in their midst" and gave Wellman a chance to advance. ☆

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Clippings on **most stars** for sale or to trade for Hedy Lamarr items. T.R. Miller, 230 Monroe Ave., Port Edwards, WI 54469. (9-11-'81).

HEDY LAMARR FAN will trade or buy. Have files on all major stars. L. Figueras, 35 Walmer Road, Apt. 411, Toronto, Ont. M5R 2X3. (9-10'81).

WANTED: Jean Arthur photos, articles, especially 'History Is Made At Night." Also Grace Moore material and Gena Rowlands. Miss C. Hughes, 84 Wellmeadow Road, Glasgow G43 1JZ Scotland (9-10-'81).

Am interested in obtaining material on **Ann-Margaret** or **Roger Smith.** Also video tapes of Ann Margaret's TV appearances on VHS format. Brenda Piekutowski, 62 Ridgewood Ave., Yonkers, NY 10704 (9-10-'81).

Wanted **Window Cards** and lobby cards from 1930 movies. Ray Schmitke, 155 North Park, Vacaville, CA 95688. (9-10-'81).

Frances Langford's 33' record-"Moon Song" — Ruth Etting's '32 "Try A Little Tenderness." Settle for dub. Walter J. Wiener, 639 Hall Avenue, St. Paul, MN 55107. (9-10-'81).

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PUBLICITY books, booklets, brochures, catalogues published by motion picture companies in 1920's and 1930's. Also MOTION PICTURE HERALD, same years. Reasonable prices, please, or may trade some material. Nils Hardin, P.O. Box 429, Summerland, CA 93067. (9-10'81).

Am interested in **STARTONE 226 LP** "The Man Who Came To Dinner" mint cond. Also Varsity 8060, 78 RPM record "What's New" by Jess Stacy & Carlotta Dale and Lena Horne's "Brazilian Boogie" from 1943 movie "Broadway Rhythm" in any form (reel, transcription, video-cassette, etc.) Barry-Duna, 1709 Levittown, Catano, P.R. 00632. (9-10-'81).

Wanted: **CORRESPONDENCE** with former or current New Seekers fans, especially those fans in Great Britain. Am interested in information and clips. Karen Myatt, 330 Rockport Road, Janesville, WI 53545. (9-11-'81).

Would like **Margaret Whiting Records.** Dot, Capitol or Verve. Rance J. Sabol, 3149-Salem Ave. So., Mpls. MN 55416. (9-10-'81).

Wanted: **Photographs of Celebrities** with dolls. Have Shirley Temple items for sale. Laurel Dicicco, 14916 Cholaine, Victorville, CA 92392. (9-12-'81).

WANTED: **Autographs, letters,** signed **photos** of Ronald Reagan, Nancy Davis Reagan. Please furnish photostat of items. Fricelli Associates, P.O. Box 247, Bath Beach Station, Brooklyn, New York 11214. (9-12-'81).

Will buy photos, stills of these 1981 Rosemary Stars — Jane and Eva Novak, Ruth Clifford, Irene Rich, Helen Jerome Eddy and Marjorie Daw. **Rosemary Award Association,** 1211 Rally Ave., Greater Capitol Heights, Maryland, 20743. (9-10-'81).

Wanted everything on **Doris Day.** Records, tapes, stills, lobby cards. Also Guy Williams as Walt Disney's Zorro. Ed Hurley, 28 Rawson, Dorchester, Mass 02125 (9-10-'81).

WANTED: Anything on **LYNN REDGRAVE,** and Julie Andrews (Little Miss Marker) and Gena Rowlands as Gloria. Miss C. Hughes, 84 Wellmeadow Rd., Glasgow G43 1JZ Scotland. (9-10'81).

WANTED: **OLD FAN MAIL PHOTOS,** (usually wallet or post card size) that stars sent out when photos were requested. (any era). E. Colbert, 1011 N. Hilldale Ave., #10, Los Angeles, CA 90069. (9-10'81).

Would like 2 Joni James, 45 records -1 Break My Heart, Break 6/W What Will The Neighbors Say, 2 Sentimental Me 6/W Your Nearer. Rance J. Sabol, 3149 Salem Ave. So. Mpls, MN 55416. (9-10-'81).

Wanted - All dedicated photos of actors, actresses. Stars, old & recent. Awaiting all propositions. Mr. Moreau Jacques, 12 Avenue Frayce, Cage 3, 93400 Saint Quen, France. (8-11-'81)

WANTED: VHS tapes of musical numbers from films of Haver, Grable, Garland, MacDonald, Eleanor Powell, Crawford, Jane Powell, Ann Southern, Allyson, Sinatra, Grace Moore, Durbin, Jan Kippura, Merman, Lamour, Sonja Henie, Faye, Miranda, Hayworth, Ann Miller. Reply to Mr. Barry, Box 8021, North Hollywood, Calif. 91608. (8-11-'81)

LINDA DARNELL material wanted: studio photos; lobby cards; magazine covers; newspaper clippings. M. W. Godwin, Rt. 5, Dunn, NC 28334. (8-'81-9-'82)

ALL MATERIAL of Jean Harlow, Judy Garland, Annette Funicello, Barbra Streisand. Clippings, photos, sheet music, etc. Have material from 30's to trade or will buy. Jeff Johnson, 10268 Carefree Dr., Santee, CA 92071. (8-9-'81)

I want to buy Hollywood Movie Star photographs of **President Ronald Wilson Reagan.** Paul David Perez, 2810 Tenth Street, Berkeley, CA 94710 USA. (8-9-'81)

Movie Star photographs wanted of the French motion picture actor, **Alain Delon.** State price. Paul David Perez, 2810 Tenth Street, Berkeley, CA 94710 USA. (8-9-'81)

GLENN MILLER — collector seeks items of bandleader. 78's, papers, autographs, sheet music, photos, movie items. Glenn Mittler, 41734 Edison, Elyria, OH 44035. (5-9-'81)

Want any and all material clippings, photos of
HEIDI STROH, International film star
will trade for photos. Write what you have — what you want. John R. Graham, c/o Hollywood Studio Mag., P.O. Box 5815, Sherman Oaks, CA 91413. (TF)

HEDY LAMARR COLLECTOR wants scrapbooks, clippings, candid & color & B&W portraits club material., V Ferraro, 3902 Barcelona St., Tampa, FL 33609. (8-11-'81)

WANTED: ELVIS PRESLEY records, memorabilia, etc. Also have various Elvis items for sale. Send your want list. ANNA LABBATE, P.O. Box 1233, Church Street Station, New York, N.Y. 10008. (12-7-'81)

WANTED: **Shirley Temple** memorabilia. Paper dolls, glass, postcards, ads, sets, films, figures, jewelry, records, originals only. No offers. Describe and price with a SASE. Garcia, 8963 S.W. 34th St., Miami, FL 33165. (TF-6-'81).

HAROLD LLOYD, JOHN GILBERT pictures, clippings, etc. wanted. Aggie Carroll, 145 North 23rd, Kenilworth, New Jersey, 07033. (8-9-'81).

WANTED: Material on Carlin Glynn, Henderson, Forsythe in "Best Little Whorehouse in Texas," "As The World Turns." Carol Hughes, 84 Wellmeadow Road, Glasgow G43 1JZ Scotland (8-9'81).

WANTED: photos, movie posters, lobbies and stills on any movies with Gene Kelley. Also fans to correspond with. Lesley Smith, 2802 Pine Valley Rd., Albany, GA 31707. (8-9-'81).

WANTED: Deanna Durbin and Liz Taylor. Trade; Europe material 1925-1970. Jo van Dorp. Postbox 555. 3000AN Rotterdam, Holland. (8-9-'81).

"AM LOOKING FOR HSM ISSUE, Nov. 1972 (MGM's Lot 2). If not the actual issue then how about a Xerox of it? Thanks" C. Dim, 29 Dartmouth Rd., Walpole, MA 02081. (8-9-'81).

UNIVERSAL STUDIOS — Wanted booklet photos of sets, tour memorabilia. etc. Write D. Dickens, 16916-108A St., Edmonton, Alberta, Canada 15X 3B9 (8-9'81).

WANTED TO BUY: **MEMORABILIA** on Jean Parker, Ronald W. Hazlett, 470 Clarendon Ave., Winter Park, Fla 32789. (8-9-'81).

Wanted: Material on **Betty Grable,** Hedy Lamarr, Rita Hayworth, Mae West, Marlene Dietrich, Jean Harlow, Clara Bow and Gloria Swanson. Bobby Franklin, P.O. Box 558, Clarkesville, Georgia 30523. (8-11'81).

Wanted **TV Guides.** All Cher items. Matchbook covers Carnival Productions. 53-41. 207 St., Bayside, N.Y. 11364 (8-11'81).

Wanted: **Clark Gable,** Carole Lombard, Debbie Reynolds, and Mary Pickford items. Magazines, B&W photos, autographs, letters, pen pals. Tiffany St. John, 665 Saddle Creek Circle, Boswell, GA 30076. (8-11'81).

WANTED: **Sheet music,** clippings, posters, lobbies, pressbooks, paperdolls, etc. on **JUDY GARLAND.** I have clippings on many stars for sale or trade from 30's to 50's. Robin Cook, 4357 Albert St., Oakland, CA 94619. (8-11'81).

WANTED: **Autographs, letters,** signed of Ronald Reagan, Nancy Davis Reagan. Please furnish photostats of items. Fricelli Associates, P.O. Box 247, Bath Beach Station, Brooklyn, New York 11214. (6-10-'81).

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Evalyn Knapp

Evalyn Knapp had a few nominal roles at Warner Brothers *(River's End, Smart Money* and *Sinner's Holiday)* but she was better recognized from her serial, *The Perils Of Pauline* (1934). She was born in Kansas City, Mo., on June 17, 1908, the sister of Orville Knapp, an orchestra leader. She attended Kansas City High School and Kansas Junior College. On Broadway in *Mrs. Moneypenny,* she was discovered by Warners (1930). After years on Poverty Row, she gave up after *The Lone Wolf Takes A Chance* (1941). The widow of prominent physician Dr. George Snyder, whom she married in 1934, Evalyn Knapp died June 10, 1981 in West Hollywood. ★

Claire Rochelle

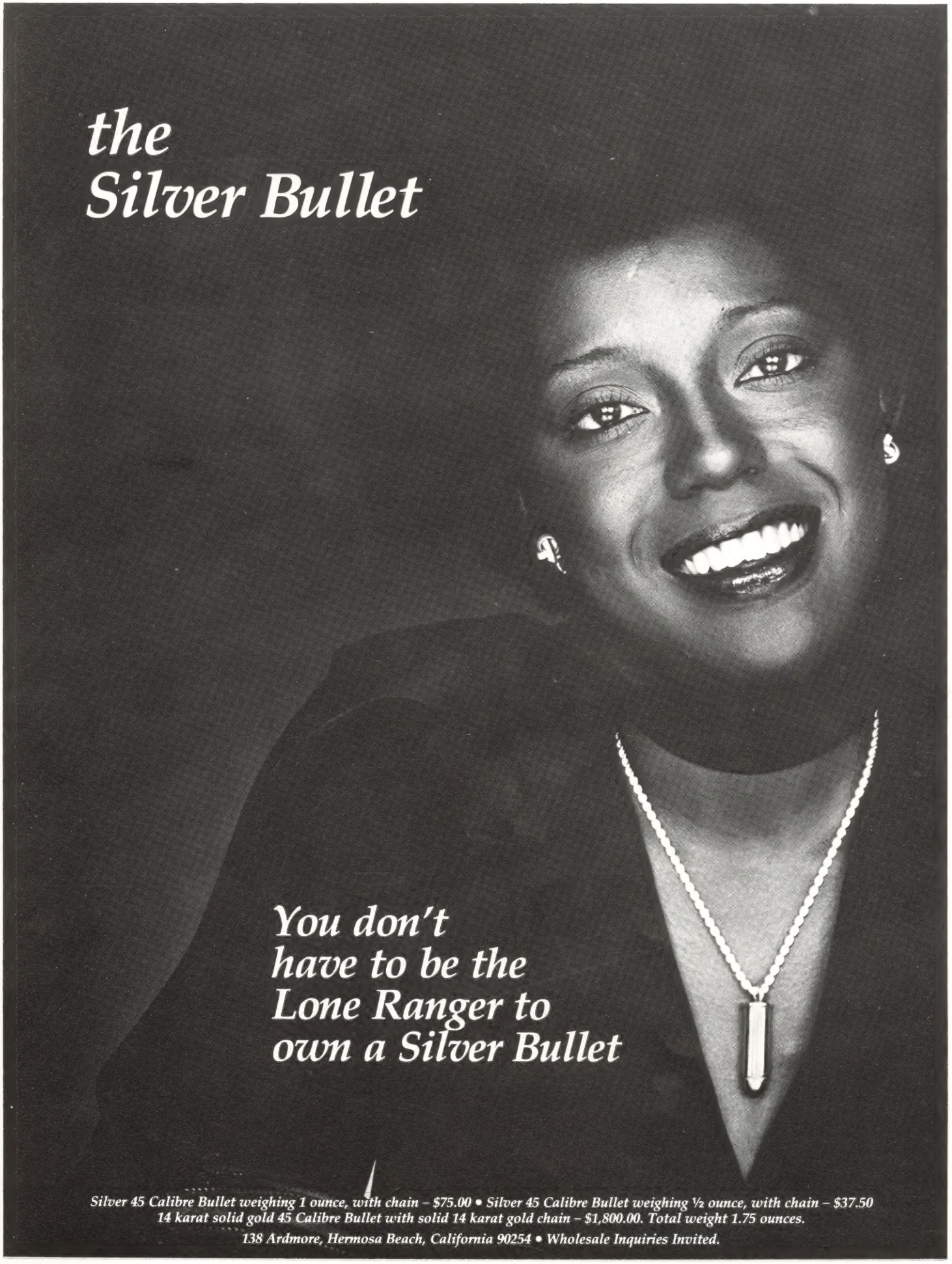
Western heroine **Claire Rochelle** was a fetching and spirited blonde who acted and rode with skill. She also had a twinkle in her eyes and always seemed to view the entire proceedings with a touch of amusement.

Born Mildred Lafayette Frizelle near Nevada, Missouri, her father, a Methodist minister, was a direct descendant of General Lafayette. When she was 8, Claire and her mother moved to Pasadena. She studied dance with Betty Grable at the Ernest Belcher Studios. At 14, she signed with RKO, and later Warner Brothers. She started in the chorus of musicals like *Forty-Second Street, Dames* and *Footlight Parade.* Following a long hospitalization due to an accident suffered during an adagio number for Joe E. Brown's *Circus Clown,* she stopped dancing. She moved into Westerns, opposite Buck Jones in *Empty Saddles,* then *Boothill Brigade* with Johnny Mack Brown and *Ridin' The Lone Trail* with Charles King. Throughout the early 1940s, she usually played "sharp-tongued girls" in *Gallant Lady, Missing Daughters,* etc.

Claire Rochelle was quite an acceptable leading lady in 1930s Westerns.

After completing *Blonde For A Day* (1946), Claire opened the first United Fan Mail Service. This was the only service of its type in Hollywood and was extremely successful for many years after the major studios closed their fan mail departments.

Claire Rochelle died May 23, 1981 in Redondo Beach. Survived by her husband, Leo Hirsch, a real estate developer and former motion picture distributor. ★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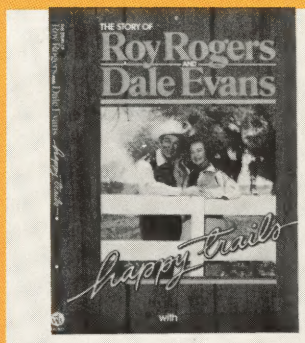

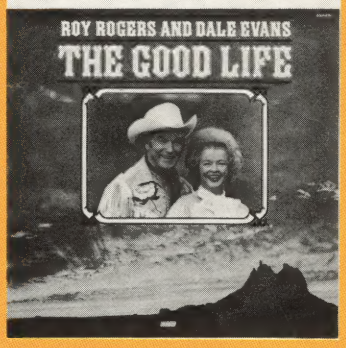

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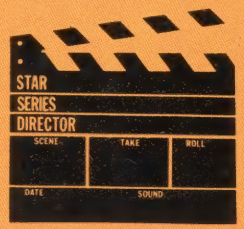

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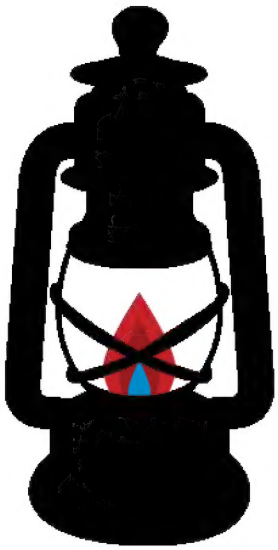

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